The Pipe Organs of

BALTIMORE

JULY 21 – 25, 2024

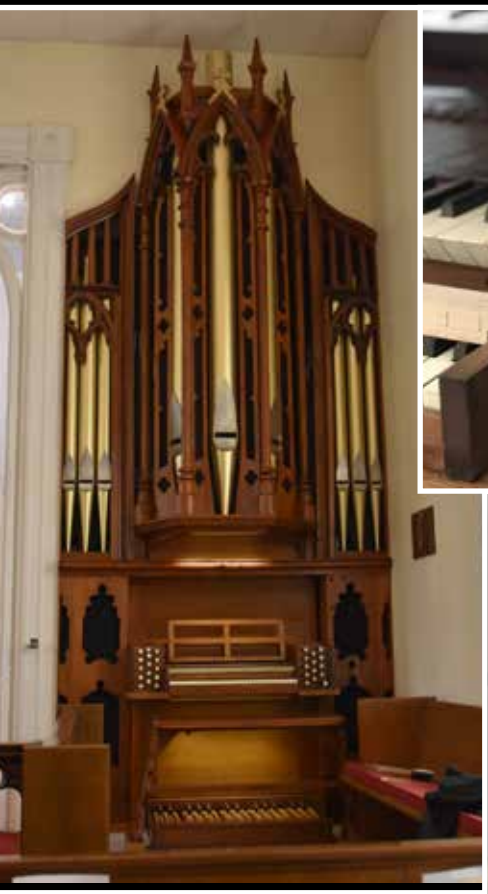
ORGAN HISTORICAL SOCIETY

67TH ANNUAL CONVENTION

John Gale Marklove Organ - 1867

Organ Historical Society Citation #1
Two Manuals and Pedal – 21 Voices, 25 Ranks

Built in 1867 for Trinity Episcopal Church, Elmira, NY, John Gale Marklove's two-manual and pedal mechanical action organ is believed to be Marklove's largest extant work. Relocated (1922) to St. Mark's Episcopal Church, Candor, NY. this 21 voice, 25 rank organ served 97 years and survived several attempts at improvement. The organ's historical significance was recognized and featured at the 1962 OHS convention; in 1975 the organ received OHS Historic Organ Citation #1. Restoration by Parsons Pipe Organ Builders was accomplished in 2019 and included correcting the appended manual and pedal key actions, wind system and casework.



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WELCOME

Welcome to Baltimore, a city steeped in history and teeming with cultural diversity. Thirty-three years ago, almost to the day, hundreds of OHS members traveled here to sample crabcakes and dozens of interesting historic instruments. At that time, George H.W. Bush was president, Bryan Adams enjoyed number-one-hit status with "Everything I do, I do it for you," *Star Trek: The Next Generation* captivated television audiences, and Kevin Costner was riding the Oscars, winning best picture for *Dances with Wolves*. And here we are again, preparing to enjoy a festival of sights and sounds.

OHS conventions come together only with the cooperation and efforts of scores of volunteers and staffers. David E. Storey is this year's convention chair. He was, coincidentally, the chair of the 1991 convention. Suffice it to say, David is proud of his city and loves to put on a great show! Thank you to David and his committee members for months of diligent planning, mindfulness, and a desire to make this a convention to remember.

Pipe organs abound in this region, including fine examples by Roosevelt, Möller/Schantz, Reiley, Jardine, Casavant, Niemann, Stein, and several others. We are here to enjoy a veritable feast of organs, rich in history and finely tuned for this event. I encourage you to listen with a discerning ear, read the well-researched essays in these pages, and warble heartily when it is time for the traditional hymn singing.

I want to extend my deepest gratitude to the authors who carefully crafted the narratives treating the provenance of each instrument. To Matthew Bellocchio, Charles English, Catherine Evans, James Houston, Sean O'Conner, William Van Pelt, Stephen Pinel, David Pike, and David Storey we owe much gratitude. Once again, the OHS is blessed to have Christopher Anderson and Len Levasseur, who painstakingly edit and prepare the layout for this annual publication. Finally, thank you to the management team in Villanova for their roles supporting this massive undertaking.

Enjoy everything that Baltimore has to offer. Spend time with old friends, and meet new people. Engage with the OHS Biggs Scholars, chat with the OHS Board members, and have at least one crab dinner! Welcome and enjoy!

— **Ed McCall,** Chief Executive Officer, OHS

BALTIMORE
JULY 21-25, 2024
ORGAN HISTORICAL SOCIETY

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Christopher Anderson . . . . . **EDITOR**
Len Levasseur . . . . . **PHOTOGRAPHY, PRE-PRESS, AND DESIGN**

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CONTENTS

Welcome 4
Sponsors and Friends of the Baltimore Convention 6

Basilica of the Assumption, Baltimore, Maryland 10
Thomas Hall (1821), Hilborne L. Roosevelt, Op. 143 (1884) | Lewis & Hitchcock (1931)
Schantz Organ Company, Op. 1933 (1989) | Andover Organ Company, Op. R-414 (2006)

Brown Memorial Park Avenue Presbyterian Church, Baltimore, Maryland 16
Skinner Organ Co., Op. 839 (1931)

Cathedral of Mary Our Queen, Baltimore, Maryland 20
Schantz Organ Co., Op. 2275 (2007)

Christ Lutheran Church, Baltimore, Maryland 24
Andover Organ Company, Op. 114 (2007)

Corpus Christi Catholic Parish, Baltimore, Maryland 34
J.H. & C.S. Odell, Op. 277 (1889)

The Engineers Club at the Garrett-Jacobs Mansion, Baltimore, Maryland 36
Rudolph Wurlitzer Co., Op. 1539, Style E, 7 ranks (1927)

First Unitarian Church, Baltimore, Maryland 38
Henry Niemann (1893)
Henry Niemann (1880)

Grace & St. Peter's Episcopal Church, Mount Vernon, Baltimore, Maryland 44
Austin Organs, Inc., Op. 1074 (1922, 1956, 2023)

Light Street Presbyterian Church, Baltimore, Maryland 48
Adam Stein (1902)

Lovely Lane United Methodist Church, Baltimore, Maryland 52
Hilborne L. Roosevelt, No. 239 (1885)
Austin Organ Company, Op. 1738 (1930)

Lutheran Church of the Redeemer, Baltimore, Maryland 56
Wilson S. Reiley (ca. 1890) | Restored David M. Storey (1988)

Martini Lutheran Church, Baltimore, Maryland 60
Hilborne L. Roosevelt, No. 329 (1886) | Maryland Church Organ Company (1926)
Thomas Eader (1977)

Mount Calvary Catholic Church, Baltimore, Maryland 64
C.B. Fisk (Andover-Flentrop), Op. 35 (1961)

Mount de Sales Academy, Catonsville, Maryland. 72
George Jardine & Son (1884)

Old Otterbein Memorial Church, Baltimore, Maryland 74
Henry Niemann (1897)

Our Lady of the Angels, Catonsville, Maryland 78
Casavant Frères, No. 808 (1919, 1969, 1996)

Saints Philip and James' Church, R.C., Baltimore, Maryland 82
Casavant Frères, Op. 1595 (1938, 2003)

The Shrine of the Little Flower R.C. Church, Baltimore, Maryland 86
Casavant Frères, Op. 2092 (1951)

St. Bartholomew's Episcopal Church, Baltimore, Maryland 88
Casavant Frères, Op. 2267 (1955, 2006)

St. Cecilia Roman Catholic Church, Baltimore, Maryland 92
A.B. Felgemaker Co., Op. 938 (1907)

St. Ignatius' Catholic Community, Baltimore, Maryland 94
Simmons & Willcox (1860) | Patrick J. Murphy & Associates, Op. 56 (2010)

St. Leo the Great Roman Catholic Church, Baltimore, Maryland 100
Henry Niemann (1881)

St. Mary's Seminary & University, Baltimore, Maryland 104
Casavant Frères, Op. 2226B (1954, 2011) | The Aeolian Co., Op. 1419 (1918)

St. Paul Lutheran Church, Baltimore, Maryland 108
Gebruder [*sic*] Späth (1961)

St. Peter Claver St. Pius V Roman Catholic Church, Baltimore, Maryland 112
M.P. Möller, Op. 348 (1901)

St. Thomas Aquinas Church, Baltimore, Maryland 114
Henry Niemann (ca. 1888)

Westminster Hall and Burying Ground, Baltimore, Maryland 116
Johnson & Son, Op. 577 (1882) | William Bardroff & Son (c.1930)
Andover Organ Co., Op. R-259 (1991)

ON THE COVER

J.H. & C.S. Odell, Op. 277 (1889)
Corpus Christi Catholic Parish, Baltimore, Maryland
See essay on page 34

PHOTO LEN LEVASSEUR

SPONSORS AND FRIENDS OF THE BALTIMORE CONVENTION

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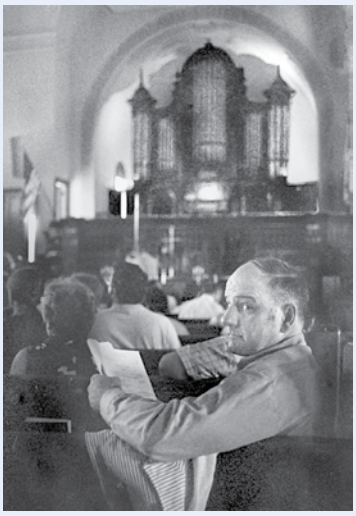
Remembering Ed Boadway and Alan Laufman

These good friends, both English teachers, so often worked together that they were known collectively as "Laufway" or "Boadman." Fixtures at OHS Conventions, both became Honorary Members, the highest commendation the OHS bestows.

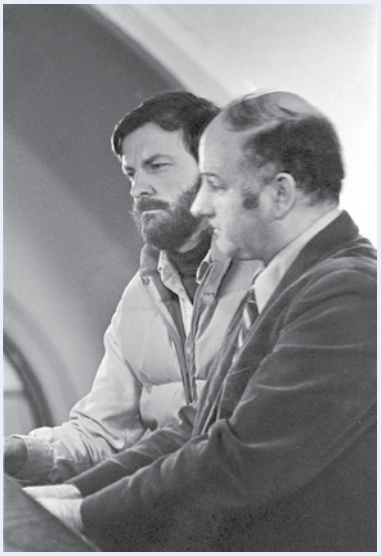
***Edgar A. Boadway** (1936-2016) was a founder of OHS and its first secretary. He set the highest standard in recording history and details of organs, publishing much of it.*

***Alan Miller Laufman** (1935-2000) became Director of the Organ Clearing House in 1961 and organized its separation from OHS. He was OHS President 1975-79, Convention Coordinator 1976-99, and Editor of 28 editions of the Convention Handbook, personally gathering much material.*

Alan Laufman and his cat, Little Guy (1962 – 1981) in Alan's home, Harrisville, New Hampshire, February, 1978



Ed Boadway prepares to hear George Bozeman play the 1860 E. & G. G. Hook Op. 283 at First Congregational Church, Woburn, Mass., on June 27, 1978, during the 23rd OHS Convention.



Alan Laufman and Ed Boadway play the 1895 Jesse Woodberry & Co. Op. 136 at St. Mary's, Claremont, New Hampshire, January 1980.

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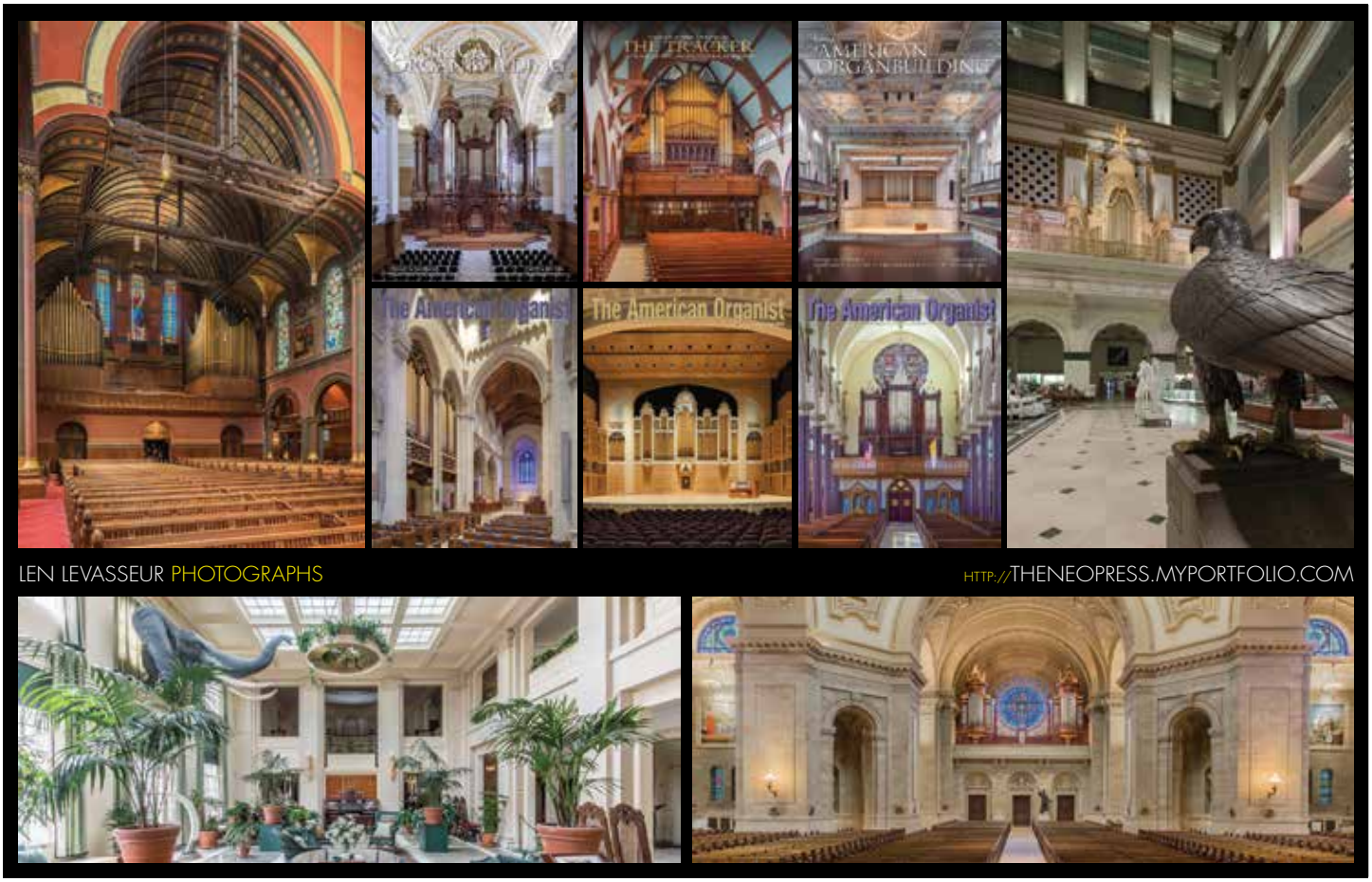
**Aaron Tan — Canadian International Organ Competition



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In Memoriam

Steve Mikel Bodnar

1946-2020

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ORGANBUILDERS: RESTORATION & MAINTENANCE

The United Church of Christ in Keene, New Hampshire
Genesis of the instrument in Hutchings-Votey Organ Co., Opus 1511 (1903)
with some pipework remaining in use.

Berkshire Organ Co., Inc., Opus 131 (1983)
3 manuals, 40 ranks, Electro-pneumatic

Considerable tonal work by Theodore Gilbert & Associates, 1985 to 1990.
Renovations in 1995 & 2024 with ongoing maintenance by Czelusniak et Dugal.

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Basilica of the Assumption

Baltimore, Maryland

The diocese of baltimore, the first in the United States, was created by Pope Pius VI on November 6, 1789.[1] He allowed the priests of the new diocese to nominate a bishop. By a vote of 24 to 2 they chose John Carroll (1789–1815), a cousin of Charles Carroll of Carrollton, the only Catholic signer of the Declaration of Independence.[2] John Carroll sailed to England the following year and on August 15, 1790, was consecrated bishop by the Right Rev. Charles Walmesley, Bishop of Rama and Senior Vicar Apostolic of England, in the chapel of Lulworth Castle, Dorset.[3]

Carroll chose St. Peter's Church, erected in 1770, as his procathedral.[4] But by the early 1800s the growing diocese needed a larger cathedral. He invited Benjamin Henry Latrobe (1764–1820), the architect chosen by Thomas Jefferson for the United States Capitol, to submit a design.[5] On April 13, 1805, Latrobe submitted two sets of plans, one in Gothic, the other in the then-fashionable Neoclassical style. Bishop Carroll chose the Neoclassical style over the Gothic because it would convey the message that the Catholic Church was a forward-thinking institution that would grow along with the new nation.

The building's plan is that of a Latin cross, with a massive domed rotunda at the crossing. The dome creates a centralizing space in the interior, which contrasts with the exterior impression of a linear or oblong building. A series of barrel vaults and shallow saucer domes extend from the cardinal points of the rotunda. Latrobe originally planned a masonry dome like that of the Pantheon in Rome, with a lantern above to light the oculus. But his friend Thomas Jefferson suggested an outer wood frame dome with half-visible skylights.[6] For the inner dome Latrobe created a solid, classically detailed masonry hemisphere with plaster rosettes adorning its ceiling coffers.

Despite some changes during its construction, the resulting building is universally considered Latrobe's masterpiece and has been called "North America's most beautiful church" by the architectural historian Nicholas Pevsner (1902–1983).[7] Following the laying of the cornerstone on July 8, 1806, construction proceeded slowly as funds were raised. The War of 1812 interrupted this initiative. The building was roofed over by 1818, opened for use and dedicated on Thursday, May 31, 1821 (the Feast of the Ascension), without the portico, and with the towers unfinished.[8] The south tower was completed by 1831, the north one by 1837.[9]

The first organ was built by Thomas Hall (1794–1874) of New York City and installed in 1821 in the north transept gallery. It had three manuals with thirty-six speaking stops, including a Sub-bass 32′ in the Pedal, and was the largest organ built in the United States at that time.[10] For the cathedral's May 1821 dedication, the organ accompanied the church's choir along with sixty additional voices and an orchestra in portions from Haydn's *Creation*.[11]

In 1841 Latrobe's son, John H.B. Latrobe, planned the foundation for the portico, which had been part of the

1. Thanks to Stephen L. Pinel, who located the newspaper articles cited in this history.

2. Richard H. Clark, *History of the Catholic Church in the United States*, vol. 1 (Philadelphia: Gebbie & Co., 1891), Ixxxviii.

3. Clark, *History of the Catholic Church*, 1.

4. https://tinyurl.com/ohs2024-02.

5. On Latrobe's wider significance, see further below.

6. Tracy Ostroff, "Latrobe's Baltimore Basilica to Celebrate 200th Birthday," *AIA Architect,* last modified April 14, 2006, https://tinyurl.com/ohs2024-03.

7. John Dorsey and James D. Dilts, *A Guide to Baltimore Architecture*, 3rd ed. (Centreville, MD: Tidewater Publishers, 1997), 104.

8. https://tinyurl.com/ohs2024-02.

9. Dorsey and Dilts, *Guide*, 101.

10. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 145–146.

11. Thomas S. Eader, "Baltimore Organs and Organ Building," *Maryland Historical Magazine* (Fall 1970): 271.

PHOTO LEN LEVASSEUR

Thomas Hall (1821), Hilborne L. Roosevelt, Op. 143 (1884)
Lewis & Hitchcock (1931)
Schantz Organ Company, Op. 1933 (1989)
Andover Organ Company, Op. R-414 (2006)

Basilica of the Assumption
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 30 notes, C–f^1

I. CHOIR (enclosed, 3½″ wind pressure)
8 Geigen Principal
8 Quintadena
8 Concert Flute (wood)
8 Dolce
4 Fugara
4 Flute d'Amour (wood and metal)
2 Piccolo
8 Clarinet
Tremulant

II. GREAT (3½″ wind pressure)
16 Double Open Diapason (wood and metal)
8 Open Diapason
8 Gemshorn
8 Principal Flöte (1–12 stopped wood, 13–58 open wood)
8 Doppel Flöte (1–12 from Principal Flöte, stopped wood, double mouths)
8 Viola da Gamba
4 Octave
4 Flûte Harmonique
2⅔ Octave Quint*
2 Super Octave*
Mixture IV*
8 Trumpet*

III. SWELL (enclosed, 3½″ wind pressure)
16 Bourdon (wood)
8 Open Diapason
8 Stopped Diapason (wood and metal)
8 Spitz Flöte
8 Salicional
8 Voix Celeste (t.c.)
4 Octave
4 Hohl Flöte (wood and metal)
2 Flageolet
Cornet III-IV-V
8 Cornopean
8 Oboe
8 Vox Humana
Tremulant
Choir (thumb) and Pedal (toe) 1–4 (thumb)

PEDAL
16 Open Diapason (wood)
16 Bourdon (wood)
16 Lieblich Gedeckt† (wood)
10⅔ Quint (wood)
8 Violone Cello
8 Gedeckt† (ext. Lieblich Gedeckt 16′)
16 Trombone (metal resonators, wooden boots and shallots)

COUPLERS (by drawknob, above Swell)
Great Super
Swell and Choir to Great
Swell to Great Super
Swell to Choir
Great, Swell, and Choir to Pedal

COMBINATION ACTION
2006 SSOS 300-level Multi Capture System
General 1–6 (thumb, toe)
Great and Swell 1–6 (thumb)
Choir (thumb) and Pedal (toe) 1–4 (thumb)

REVERSIBLES
Great, Swell, and Choir to Pedal (thumb, toe)
Sforzando (thumb, toe)
Reeds Off (toe)
Mixtures Off (toe)

ACCESSORIES
Balanced Swell pedal
Balanced Choir pedal
Balanced Crescendo pedal
Crescendo selector panel (Std-A-B-C)
Crescendo programming panel

INDICATOR LIGHTS
Wind
Crescendo
Sforzando
Reeds off
Mixtures Off

Pitch: ~A450 @ 70°

*enclosed with Choir
†not Roosevelt

original design. The portico was eventually completed in 1863 under the direction of Eben Faxon.[12]

The Sun could report by 1874 that "[t]he organ of the cathedral has lately been overhauled by Henry Niemann, and Professor Lenhardt says it is more tuneful than it has been for twenty years."[13] The sacristy wing, designed by the architect John R. Niernsee (1814–1884), was added to the north of the chancel in 1879.[14] As part of this addition, a new organ was installed on the north side of the chancel, to be used with the newly formed choir of men and boys. Niemann (1838–1899) supplied an instrument of three manuals and twenty-four speaking stops, with a detached console and a case designed by the architect E.F. Baldwin.[15] It was thirty-five feet tall, sixteen feet wide, but only two feet and nine inches deep. Much of the mechanism was placed in the crypt below.[16] The Hall organ remained in the north transept gallery, unused.

In 1884, Hilborne L. Roosevelt of New York City installed a new instrument, that firm's Op. 143, behind the Hall case, which was widened with dummy pipe flats at each end and moved back from the front of the gallery.[17] Some ranks from the Hall organ were reused, which accounts for the organ's sharp pitch. At a cost of $11,000, the instrument had tracker action to ventil windchests. Frederick Archer dedicated it in a recital on October 23, 1884.[18]

In 1888, the architect E. Francis Baldwin (1837–1916) extended the cathedral apse to the east. Latrobe had originally

12. Dorsey and Dilts, *Guide*, 102.

13. "Brief Locals," *Sun* (Baltimore, MD), December 10, 1874, 4.

14. Dorsey and Dilts, *Guide*, 102.

15. "Cathedral Organ," *Sun*, June 4, 1880, 4.

16. "A New Organ for the Cathedral," *Sun*, April 21, 1880, 1.

17. M.J. Riordan, "Cathedral Records," *Catholic Mirror* (Baltimore, MD), 1906, 98.

18. Alan Laufman, ed., *1991 Organ Handbook* (Richmond VA: Organ Historical Society, 1991), 53.

proposed a longer apse, but it was not approved.[19] The Niemann organ, offered for sale in December 1889,[20] was removed and in 1890 remodeled and installed by the builder in the newly completed Associate Reformed Church on West Preston Street.[21] Niemann's ad in Polk's 1901 *City Directory* shows the organ in a wide but shallow balcony with a new façade.[22] The Associate Reformed Church building was purchased in 1937 by a Greek Orthodox congregation and in 1975 became Annunciation Greek Orthodox Cathedral. In 1963, Lewis & Hitchcock of Washington, DC, installed a new twelve-rank unit organ, its Op. 204, incorporating eleven of Niemann's flue ranks.[23]

Pope Pius XI raised the cathedral to the rank of minor basilica in 1937. Minor basilicas are traditionally named because of their antiquity, dignity, historical value, architectural and artistic worth, or significance as centers of worship. This designation creates a special relationship between an eminent church and the pope. Two ceremonial items in the chancel mark the basilica's status: a red and gold striped caponium (umbrella) and a tintinnabulum (bell on a pole), both used in papal processions.[24]

During the 1940s the building underwent major changes that compromised its architectural integrity. An interior wall was constructed inside the west entrance to create a vestibule. The original dome skylights were roofed over. Stained glass windows replaced the original clear glass. Green marble was laid on the floor and the walls were painted grey. Hall's mahogany case was painted to match the cathedral's dark, somber interior.

By the mid-1950s the building no longer met the needs of the diocese. In 1959, the new and larger Cathedral of Mary Our Queen, designed by Maginnis and Walsh, was opened in the Homeland area of northern Baltimore, funded by a bequest from the Baltimore merchant Thomas J. O'Neill.[25] The downtown Basilica lapsed into secondary, co-cathedral status.

Though most diocesan ceremonies had been moved uptown, the Baltimore architectural community still revered Latrobe's cathedral. The Basilica was listed on the National Register of Historic Places on October 1, 1969, and was designated a National Historic Landmark by the US Department of the Interior in November 1971.[26] Recognizing the building's architectural significance and particular needs, Archbishop William D. Borders (1913–2010; served 1974–1989) spearheaded the formation, in 1976, of the Basilica of the Assumption Historic Trust. This initiative raised funds for the maintenance, preservation, and restoration of the Basilica.[27]

In 1931, Lewis & Hitchcock of Washington, DC, electrified the Roosevelt windchests and installed a detached console.[28] Fifty years later, that work was showing its age. In 1989, the Schantz Organ Company of Orrville, Ohio, rebuilt the organ with a new structural frame and wind system, new electric action slider windchests for the manuals and electropneumatic unit windchests for the Pedal. The layout closely follows that of the Roosevelt, with the Great windchest in the center behind the impost, the expressive Choir (which encloses the Great upperwork and reed) immediately behind it, and the Swell above both, using the ceiling arch as the swell box roof. The Pedal's Open Diapason 16′ and Trombone 16′ stand on the left, with the Bourdon 16′, Lieblich Gedeckt 16′, Quinte 10⅔′, and Violone Cello 8′ positioned on the right, above the gallery entrance staircase and hallway.

Hall's mahogany case was stripped and refinished, restoring its original elegant appearance. To evoke the style of Roosevelt, the new detached mahogany console featured oblique drawknobs in stepped terraces and a thirty-note flat and parallel pedalboard. All the Roosevelt pipes were retained with no tonal changes, as was the original sharp pitch. Burton K. Tidwell, then tonal director at Schantz, recalled,

> Of course, the organ's pitch was about a quarter-tone sharp, but I saw no way to preserve the instrument's integrity if we tried to lower the pitch given that stoppers already were at the top of wood pipes in the Choir, not to mention larger wood pipes, reeds, and the other myriad complexities. I saw that as little as possible was done to the pipes so the tone would not be altered .... The consultant completely agreed with the approach and the given pitch, but the first time the organ was used in a public performance, there was immediate protest because of the problems in playing with brass. Thankfully, the consultant defended the rationale, and I presume the organ has remained that way.[29]

The National Conference of Catholic Bishops designated the Basilica a National Shrine in 1993. The site subsequently has hosted visits by Pope John Paul II in 1995 and by Mother Theresa of Calcutta in 1996.[30]

19. Dorsey and Dilts, *Guide*, 102.

20. "Pipe Organ For Sale," *Sun*, December 23, 1889, Supplement, 1.

21. "Local Matters / Amateur and Professional Musicians," *Sun*, January 3, 1891, 4.

22. *R.L. Polk & Co.'s Baltimore City Directory for 1901* (Baltimore, MD: Thomas & Evans, 1901), 1763; reproduced at https://tinyurl.com/ohs2024-04.

23. Lewis & Hitchcock Opus List.

24. Mary-Cabrini Durkin, *The Baltimore Basilica: America's First Cathedral. Celebrating 200 Years of Religious Freedom* (Strasbourg: Éditions du Signe, 2006), 30.

25. Dorsey and Dilts, *Guide*, 332.

26. https://tinyurl.com/ohs2024-01.

27. Durkin, *The Baltimore Basilica*, 31.

28. Laufman, ed., *1991 Organ Handbook,* 53.

29. Letter of January 9, 2007, from Burton K. Tidwell to Andover Organ Company. Andover archives.

30. Durkin, *The Baltimore Basilica*, 31.

Under the leadership of Archbishop Williams' successor, Cardinal William H. Keeler (1931–2017; served 1989–2007), the building in 2004–2006 underwent a 32-month, $34-million restoration directed by John G. Waite Associates Architects. The project included extensive excavations for the incorporation of modern mechanical systems around and within the building and refurbishment of the interior to Latrobe's original design. The original paint colors (pale yellow, blue, and rose) were restored. The skylights in the main dome were uncovered and reconditioned, and the stained-glass windows were replaced with neutral frosted glass. The green marble floor and its concrete slab were removed, and HVAC ducts were embedded in the groins of the brick barrel vaults beneath the floor. A new floor slab was poured and covered with light marble tiles. The undercroft was excavated to create a new chapel and make the crypt accessible to the public.

The Andover Organ Company of Lawrence, Massachusetts, was engaged to protect the organ and make several upgrades. An Andover team, directed by project manager Matthew Bellocchio, removed and stored all the unenclosed manual pipes. The organ case, expression boxes, large Pedal pipes, and windchests were covered and sealed. The console traveled to Massachusetts, where a new SSOS multiplex system and 300-level combination action were installed. It also received a new 30-note concave-radiating pedalboard and curved toe piston jamb, and the console was made moveable with the addition of casters.

The architects had initially planned to replace the outer pipe flats, added by Roosevelt, with cloth grill screens to accentuate the appearance of the Hall case. Andover persuaded them to adopt a more conservative approach—to retain the Roosevelt pipes and paint them dark brown to blend in with the casework.

In June 2006, the same Andover team uncovered and cleaned the organ and reinstalled the pipes. A new 4.5-horsepower Ventus blower was installed within the case. Though the ongoing final building construction was behind schedule, the pipework was regulated and tuned in time for the rededication ceremony on November 4, 2006, and the biannual meeting of the United States Conference of Catholic Bishops. On July 2, 2007, the Basilica and its organ were showcased in an organ recital by Mary Beth Bennett, followed by the opening festival service of the 2007 AGO Region III Convention.

On August 23, 2011, a 5.8 magnitude earthquake that jolted the Mid-Atlantic region caused cracks in the Basilica's ceilings and walls. A seven-month, $3-million restoration was completed on Easter Sunday 2012. Due to changes in the Basilica staff, the organ's maintenance passed through several different firms. It is now under the care of Baltimore organ builder David M. Storey.

On Benjamin Latrobe

Benjamin Henry Boneval Latrobe (May 1, 1764–September 3, 1820), the first professionally trained architect and engineer in the United States, was born in Yorkshire, England, to a Moravian bishop and his Pennsylvania-born wife. At the age of twelve he was sent to study at a Moravian seminary in Saxony and later attended the University of Leipzig. He briefly served in the Prussian cavalry and, after being wounded and resigning his commission, made a tour of Europe to study examples of Classical architecture.[31]

Upon returning to England, Latrobe studied engineering with John Smeaton, the first modern civil engineer, and later worked in the office of the London architect S.P. Cockerell. In 1789 Latrobe was appointed Surveyor of the Public Offices in London. Following the death of his wife in childbirth in 1793 and a period of depression, he emigrated to the United States with his two young children in 1796, arriving in Norfolk, Virginia.[32]

Latrobe's first major project in the United States was the State Penitentiary in Richmond, Virginia, commissioned in 1797.[33] In 1800 he designed the Bank of Pennsylvania in Philadelphia, the earliest Greek Revival structure in the United States. He also designed that city's first water works, powered by steam engines.[34] In 1803 President Thomas Jefferson hired Latrobe as Surveyor of the Public Buildings of the United States, and to work as superintendent of construction for the United States Capitol.[35] In addition to the Baltimore Cathedral, Latrobe designed several Episcopal churches: Christ Church (1807) and St. John's Church (1816) in Washington, DC, and St. Paul's Church (1818) in Alexandria, Virginia.[36] Latrobe left Baltimore in 1820 to supervise construction of a waterworks in New Orleans, Louisiana, where he contracted yellow fever and died later that year.

—Matthew M. Bellocchio

31. J.H.B. Latrobe, Introduction to Benjamin Henry Latrobe, *The Journal of Latrobe* (New York: D. Appleton and Company, 1905), ix–x.

32. Dorsey and Dilts, *Guide*, 403–405.

33. Lee W. Formwalt, "An English Immigrant Views American Society: Benjamin Henry Latrobe's Virginia Years, 1796–1798," *The Virginia Magazine of History and Biography. Virginia Historical Society* 85, no. 4 (October 1977): 387–410.

34. Dorsey and Dilts, *Guide*, 403–5.

35. Edward C. Carter II, "Benjamin Henry Latrobe and the Growth and Development of Washington, 1798–1818," *Records of the Columbia Historical Society* 71/72 (1971–1972): 128–149.

36. https://tinyurl.com/ohs2024-05.

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Gloria Dei Lutheran Church

ST. PAUL, MINNESOTA

GREAT
16′ Contra Geigen
8′ Principal
8′ Flûte harmonique
8′ Bourdon
8′ Gemshorn
4′ Octave
4 Rohrflöte
2 ⅔′ Twelfth
2′ Fifteenth
1 ⅓′ Mixture IV
8′ Trumpet
4′ Clarion
8′ Trompette en chamade
Zimbelstern

ANTIPHONAL
8′ Spitz Principal
4′ Octave
4′ Metal Gedackt
2′ Super Octave
1′ Mixture III

SWELL (EXPRESSIVE)
16′ Flûte conique
8′ Viole de gambe
8′ Voix céleste
8′ Rohrflöte
4′ Principal
4′ Nachthorn
2′ Piccolo
2′ Plein jeu III
16′ Bombarde
8′ Trompette
8′ Oboe
4′ Clairon
Tremulant

CHOIR (EXPRESSIVE)
8′ Geigen Principal
8′ Gedackt
8′ Spitzflöte
8′ Flute Celeste
4′ Giegen Octave
4′ Koppelflöte
2 ⅔′ Nazard
2′ Flageolet
1 ⅗′ Tierce
1′ Sharp III
8′ Cor anglais
8′ Clarinet
Tremulant
16′ Trompette en chamade (GR)
8′ Trompette en chamade (GR)

PEDAL
32′ Resultant
16′ Contrabass
16′ Spitz Principal (ANT)
16′ Subbass
16′ Flûte conique (SW)
8′ Principal
8′ Bass Flute
8′ Flûte conique (SW)
4′ Choral Bass
2 ⅔′ Mixture III
16′ Trombone
16′ Bombarde (SW)
8′ Trumpet
8′ Trompette en chamade (GR)
4′ Trompette en chamade (GR)

A·P·O·B·A
Associated Pipe Organ Builders of America

Brown Memorial Park Avenue Presbyterian Church

Baltimore, Maryland

Dedicated in December 1870, Brown Memorial Park Avenue Presbyterian Church underwent extensive enlargements and other changes that included the addition of transepts (1905) and the current deep chancel (1931). At the latter date, the Skinner organ arrived to fill the new organ chamber in the chancel. Alan Laufman notes:

> In 1931, the chancel was built, to plans of Ralph Adams Cram, and the $40,000 Skinner organ was installed, with G. Donald Harrison doing the tonal finishing. Virgil Fox became organist in 1935; it is said that it was at his request that the Great Twelfth 2⅔′, Fifteenth 2′, and Tromba 8′ were loudened by Mr. Harrison.[1]

Virgil Fox (1912–1980) was organist of this church between 1935 and 1946, a period during which he served also as chairman of the Peabody Conservatory organ department (1938–1942). On this organ Fox worked out his famous arrangement of J.S. Bach's "Come, Sweet Death," BWV 478, for presentation at the 1939 AGO National Convention. There, he played it as part of his concert on the world's largest functioning organ at Wanamaker's Department Store, now Macy's. Much of his practice for that concert was on the Brown organ, as well.[2]

As with Skinner organs built after Theodore C. Lewis (1891?–1973) and William I. Hitchcock (1892–1967) left the Skinner Organ Co. in 1915 to form Lewis & Hitchcock in Washington, D.C., the latter firm probably installed the organ at Brown Presbyterian as Skinner's area representatives. This was the case for almost all organs in the area built by Skinner and Aeolian-Skinner. Lewis had been a voicer for Skinner, and Hitchcock had been Ernest Skinner's first employee and shop foreman when they both left the Hutchings firm in 1901.[3] Lewis & Hitchcock maintained the organ until mid-1977, releathering "piecemeal since '46" according to a note in the Lewis & Hitchcock files written by Gerald Piercey.[4] One of their modifications from around 1965 was an alteration of the original Swell Rohrflote 8′ metal pipes to become stopped flutes without chimneys. These pipes had been manufactured by Skinner with wooden stoppers, the handles of the stoppers having been bored hollow to become "chimneys," as had been a common practice among some builders since the mid-nineteenth century. Over years, metal fatigue renders the stoppers loose, resulting in the pipes' not holding tune and affecting tone. The remedy of making metal caps for the pipes was carried out in the Aeolian-Skinner pipe shop, where Lewis & Hitchcock had sent the pipes for modification. Why the new caps were made without chimneys is not known.[5]

Over the past several decades, other individuals and firms have maintained the organ or have done major work on it. One technician stole the original Solo keyboard that had been stored in the chamber after all four manuals had been replaced with Peterson models in about 2000. Around two years later, the Di Gennaro-Hart firm replaced the Peterson keyboards with closer replicas of Skinner claviers, covered in ivory and Gabon ebony, opting not to restore the three remaining stored keyboards (from which the original ivory had been removed and replaced with plastic) and adding a fourth to replace the pilfered Solo manual.[6] Michael Hart reports in a company brochure that other restoration work has included replication of "Skinner interior cabinetry and components"

1. Alan Laufman, ed., *1991 Organ Handbook* (Richmond, VA: Organ Historical Society, 1991), n.p.

2. An account by the store's assistant organ curator, Henry A. Baecker, claims that Fox spent eight nights in the store preparing his transcription of BWV 478, citing as an inspiration Leopold Stokowski's 1928 transcription for orchestra as recorded by Stokowski and the Philadelphia Orchestra for RCA in 1933. Baecker had suggested that Fox listen to the record as he sought to satisfy a convention official's suggestion to include a Bach chorale at the AGO concert, so they repaired to Baecker's home at 2 a.m. to listen, awakening Baecker's wife and father-in-law. Raymond Biswanger, booklet essay "Notes on the Music," *Virgil Fox Remembered, Peter Richard Conte, organist; The Wanamaker Organ*, Raven OAR-976, Raven Recordings, 2016, compact disc.

3. Dorothy J. Holden, *The Life & Work of Ernest M. Skinner* (Richmond, VA: The Organ Historical Society, 1985), 26 and 35.

4. Gerald Piercey and Richard Alford, telephone conversations of March 25, 2024. Piercey was president and an owner of Lewis & Hitchcock from about 1997 through 2012, and an employee from 1975. Alford, likewise an owner, has served as the firm's president since 2012.

5. Michael Hart, telephone conversation of March 23, 2024, and subsequent e-mail correspondence. Hart learned from Fred Di Gennaro, who had worked for the former Lewis & Hitchcock employee Lou Herbst. Herbst related the Rohrflote story to Di Gennaro.

6. Hart, telephone conversation of March 23, 2024. R.G. Pearce of Baltimore rebuilt the console and installed the Peterson combination action.

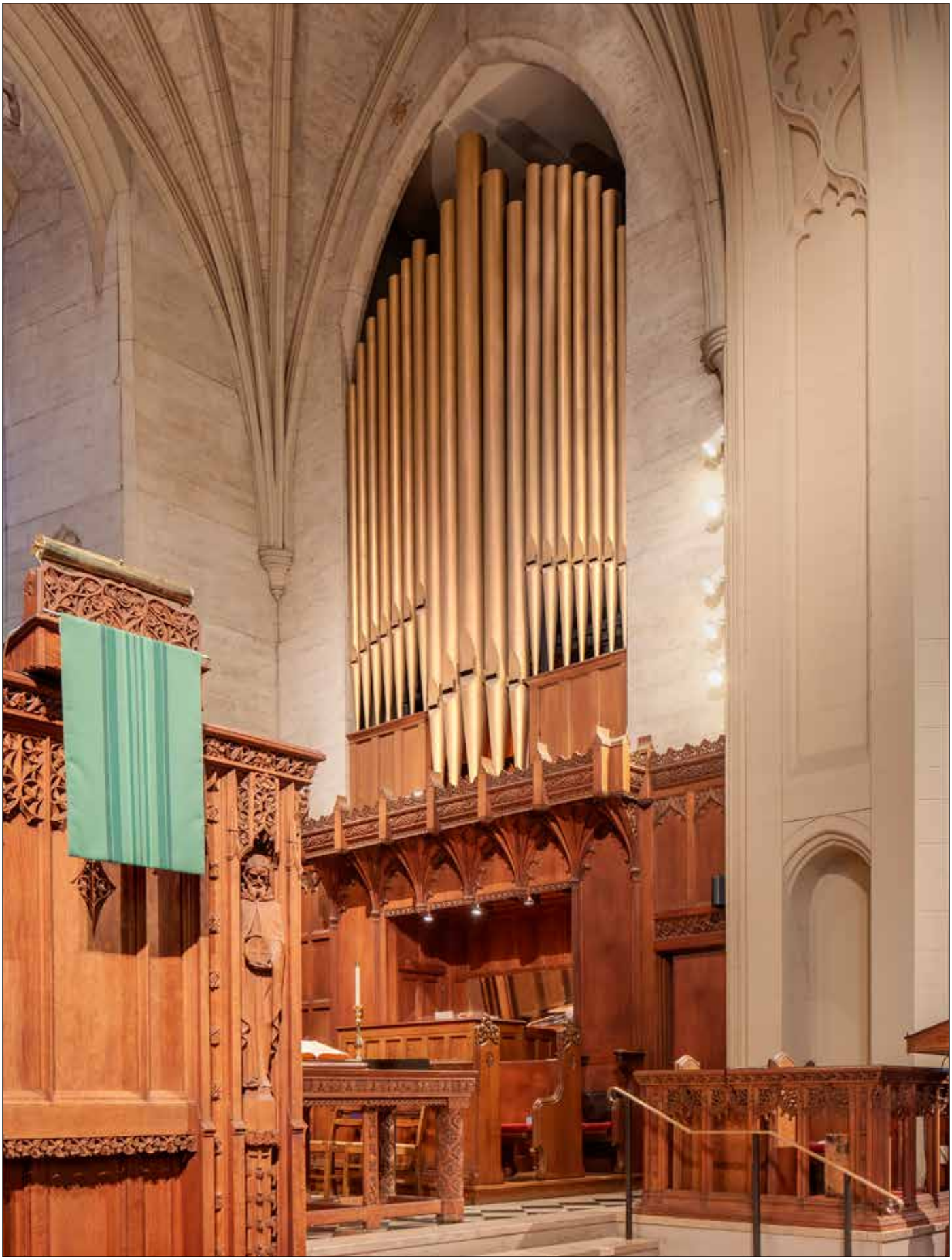


PHOTO LEN LEVASSEUR

and "all eleven reed registers underwent a museum quality restoration by Samuel Hughes."

Original static reservoirs, removed at some point, were reinstated around 1990 by Columbia Organ Works,[7] using almost identical static reservoirs salvaged from Skinner's Op. 626 and restored by Columbia. Columbia also restored the original vertical-selector combination system built into the console and releathered the Great Tromba 8′ actions. Earlier, James Akright of Baltimore had cared for the organ and rebuilt the remote combination action for the couplers.[8] The restored combination mechanisms were lost when a Peterson solid-state combination action was installed in 2000.[9]

Mrs. Isabella Brown, née McLanahan (1798–1885), financed Brown Memorial Presbyterian Church and all its furnishings in memory of her husband George (1787–1859). She thus "became one of the few women ever to fully fund a house of worship" in the United States.[10] She was a native of Greencastle, Pennsylvania, where she and George married in 1818. George was a son of Alexander Brown of Baltimore, who founded the family's extensive businesses including the investment bankers Alex. Brown & Sons, which grew under George's succeeding leadership. George was the first treasurer of the Baltimore & Ohio Railroad in 1828 and developed the investment banking business. At his death in 1859, his fortune was estimated at $5 million, equivalent to about $185 million in 2024.[11]

The church occupies a distinguished position in the Baltimore landscape not least owing to its fine collection of seventeen glass windows, eleven of which were manufactured by Tiffany Studios, New York, and installed during the first decade of the twentieth century. Brown houses one of the world's largest and finest collections of Tiffany glass still in its original context. Among these are *The Holy City*, certainly among the largest windows Tiffany built, and *The Annunciation to the Shepherds*, composed of sixty-three glass panels, each of which stands 32 feet high and 16 feet wide.[12]

Hall, Labagh & Co. of New York City built the first of Brown's three organs. The completed Brown Memorial Presbyterian Church and its late two-manual instrument of about thirty stops were dedicated on December 4, 1870, with Louis E. Smith playing the organ and directing a choir composed of singers from several other churches.[13] The organ initially was positioned in the rear gallery. It was moved from the back to the front in 1880 and "rebuilt," the front pulpit platform having been enlarged to accommodate the instrument.[14] The identity of the organbuilders who moved and rebuilt it is unknown. In 1889, the Hall & Labagh organ was sold to the Paradise Presbyterian Church, Catonsville, Maryland, and professionally installed there in the rear gallery by parties unknown. It exists there for the moment: the building eventually served the Christadelphian Church from the mid-1940s until about 2022, when it became privately owned and is now for sale. A likely sale of the property before this convention thwarted plans to visit it. The organ includes a Great 16′ chorus through Mixture with a Gamba, flutes at 8′ and 4′, and a Trumpet; at least ten stops in the Swell, including a chorus with mixture and two reeds; and a three-stop Pedal.

The two-manual Hall & Labagh of 1870 gave way to a three-manual Steere & Turner organ, Op. 286, built in Springfield, Massachusetts, and installed on the pulpit platform in 1889. There was no window in the front of the church, nor was there a chancel, as shown in a photograph of this instrument.[15]

Steere & Turner Op. 286 "had a black walnut case and mechanical action with pneumatic assists on the Great .... The company records list the contract price as $6,000 cash; the contract was signed 18 February 1889, and the organ was scheduled for completion 1 September that same year."[16] When in 1931 the Skinner replaced this instrument, some of the Steere & Turner speaking façade pipes were used, along with some new dummy pipes, in the mute façades covering the two chancel chambers housing the Skinner.[17] Otherwise, the fate of the Steere & Turner organ is unknown.

The principals of Hall, Labagh & Co. include Thomas S. Hall (1794–1874), who began organbuilding on his own in 1813 in his native Philadelphia. In that year Hall's employer, John Lowe, died, leaving Hall to complete the organ built for St. John's Church, New York. Henry Erben (1800–1884) subsequently became Hall's apprentice, and Hall married Erben's sister. Hall moved his business to New York and became a partner with Erben in 1824.[18] The partnership dissolved in

7. Laufman, ed., *1991 Organ Handbook*, 76.

8. Hart, telephone conversation of March 23, 2024.

9. Larry Pruett, telephone conversation of March 25, 2024. Pruett is the owner of Columbia Organ Works.

10. Elizabeth A. Evitts, "Window to the Future: The Recent Restoration of Brown Memorial Church Reinforces a Congregation's Commitment to the City," *Baltimore* (April 2023): 115.

11. "Death of George Brown, Esq.," *Sun* (Baltimore, MD), August 27, 1859, 1.

12. *Sacred Glass: The Tiffany Windows of Brown Memorial Park Avenue Presbyterian Church* (Baltimore, MD: Brown Memorial Park Avenue Presbyterian Church, n.d.); Lois Zanow and Sally Johnston, *Monuments to Heaven: Baltimore's Historic Houses of Worship* (Bloomington, IN: Author House, 2010), 12.

13. "The Brown Memorial Church—Opening Ceremonies," *Sun*, December 5, 1870, 4.

14. "Improving a Church Interior," *Sun*, April 10, 1880, 4.

15. Photograph by an unknown photographer, Laufman, ed., *1991 Organ Handbook*, 76.

16. Laufman, ed., *1991 Organ Handbook*, 76.

17. Hart, telephone conversation of March 23, 2024.

18. John K. Ogasapian, *Organ Building in New York City 1700–1900* (Braintree, MA: The Organ Literature Foundation, 1977), 37.

Skinner Organ Co., Op. 839 (1931)

Brown Memorial Park Avenue Presbyterian Church
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. CHOIR (enclosed, 73 pipes unless indicated)
16 Contra Gamba
8 Geigen Principal
8 Concert Flute (1–12 stopped wood, 13–36 open wood, 37–61 open metal and harmonic, 62–73 open metal)
8 Dulciana
8 Unda Maris (t.c., 61 pipes)
4 Flute (1–31 stopped wood, 32–73 open metal)
2⅔ Nazard (61 pipes, metal with bored wood stoppers)
8 Clarinet
Harp (49 bars)
4 Celesta (12 bars)
Tremolo
MIDI
Choir 16, UO, 4
Swell to Choir 16, 8, 4
Solo to Choir 8

II. GREAT
16 Double Diapason
8 First Diapason
8 Second Diapason
8 Harmonic Flute
4 Octave
4 Flute (harmonic)
2⅔ Twelfth
2 Fifteenth
8 Tromba
Chimes (Solo)
MIDI
Great 16, UO, 4
Swell, Choir, and Solo to Great 16, 8, 4
Great/Choir manual transfer
Great on Solo

III. SWELL (enclosed, 73 pipes unless indicated)
8 Diapason
8 Rohrflote (1–12 st. wood; 13–61 metal with bored wood stoppers, replaced ca. 1965 with metal caps without chimneys; 62–73 open metal)
8 Salicional
8 Voix Celeste
8 Flute Celeste II (134 pipes)
4 Octave (61 pipes)
4 Triangle Flute (61 pipes)
Mixture V (305 pipes)
16 Waldhorn
8 Trumpet
8 Oboe d'Amour
8 Vox Humana
4 Clarion
Tremolo
MIDI
Swell 16, UO, 4

IV. SOLO (enclosed, 73 pipes)
8 Flauto Mirabilis (open wood, 25–61 harmonic)
8 Gamba
8 Gamba Celeste
8 French Horn
8 English Horn
8 Tuba Mirabilis
Tremolo
Chimes
MIDI
Solo 16, UO, 4

PEDAL (32 pipes unless indicated)
32 Contra Bourdon (derived)
16 First Diapason (wood)
16 Contra Bass (1–23 sugar pine, 24–32 capped metal)
16 Second Diapason (Gr.)
16 Bourdon
16 Contra Gamba (Ch.)
8 Octave (12 pipes)
8 Gedeckt (12 pipes)
4 Gedeckt (ext., Di Gennaro-Hart addition, top note is g)
16 Trombone
16 Waldhorn (Sw.)
8 Tromba (12 pipes, ext. Trombone 16′)
Chimes (Solo)
Great, Swell, Choir, and Solo to Pedal 8, 4
Pedal divide (4 points)
Crescendo pedal
Expression pedals for Solo, Swell, and Choir
All Swells to Swell
MIDI in/out
MIDI Performance record/play

COMBINATION SYSTEM
99 memory levels
General pistons (16 thumb, 8 toe)
Divisional pistons Great, Swell, Choir, Solo (8 thumb)
Divisional pistons Pedal (5 thumb)
Next/Previous pistons (thumb, toe)
Capture and General Cancel pistons (thumb)
Great, Swell, Choir, and Solo to Pedal pistons (thumb, toe)
Sforzando piston (thumb, toe)

1827, and Hall became Erben's employee for sixteen years. In 1843, Hall left Erben and worked alone until he entered partnership with John Labagh (1810–1891), naming the firm Hall & Labagh. When James L. Kemp (1827–1891) entered as partner in 1868, the firm became Hall, Labagh & Co. Hall retired in 1872 when the name became Labagh & Kemp, continuing until the company's acquisition in 1891 by George A. Chapman and Frank Symmes.

John H. Eltermann (1892–1987) was organist of Brown Memorial Presbyterian when the Skinner organ arrived in 1931. Eltermann played the first public performance at the dedication of the new chancel and its organ on April 26, 1931.[19] He was followed by Virgil Fox in 1935, and Richard V. Ross (1914–1954) succeeded Fox in 1946. Following Ross' death at age 39, F. Eugene Belt (1922?–2001) was appointed organist and director of music and had served nearly fifty-one years at his death. Geoffrey S. Shoffstall[20] (b. 1957) served in 2002 and 2003 before John Walker (b. 1941) succeeded him as Minister of Music in 2004. Michael Britt (1961–2022) succeeded John Walker in 2012. Michael Stefanek took the post in 2024.

Since 2002, Skinner's Op. 839 has been under the restorative maintenance of the Di Gennaro-Hart Organ Co., McLean, Virginia.

—William T. Van Pelt

19. "90th Anniversary of Ernest M. Skinner Pipe Organ," *Tidings*, Brown Memorial Presbyterian Church newsletter, April/May 2021, 5.

20. Saturday advertisements placed by Brown Memorial Presbyterian Church, *Sun*, May 11, 2002, through August 2, 2003.

Cathedral of Mary Our Queen

Baltimore, Maryland

Forty-eight years after Baltimore's third Roman Catholic cathedral was dedicated in 1959 with M.P. Möller's Op. 9200, the Schantz Organ Co. of Orville, Ohio, used most of that organ's pipes together with new ones to build its own Op. 2275 (2007). The Möller's 123 ranks had been housed in both the gallery (liturgical west but compass east) and in the sanctuary. The new instrument contains 130 ranks with an entirely new mechanism. Schantz replaced all the earlier windchests, wind system, consoles, and expression boxes, fitting them into existing chambers with a design to gain better tonal egress.[1]

The Möller firm of Hagerstown, Maryland, manufactured about 12,000 organs, more than any other builder in the world. The company went out of business in 1994. Matthias Peter Möller (September 29, 1854–April 13, 1937), a master woodworker who arrived from Denmark in 1872 to settle in Erie, Pennsylvania, first worked for the organbuilders Derrick & Felgemaker. In 1875 he began his own organ business in Greencastle, Pennsylvania, relocating to Hagerstown in 1881.[2]

The Schantz firm entered business in 1873, two years before Möller, in a workshop on the family farm near Kidron, Ohio. They moved in 1875 to Orrville, Ohio, where they are still located. Abraham John Tschantz (1849–1921) was born in Ohio, where his family had settled after immigrating in 1824 from Canton Berne, Switzerland. He built reed organs initially, then added pipe organs in 1891. The spelling of the family name changed to "Schantz" in 1899.[3]

The Cathedral of Mary Our Queen results from a single bequest made in the will executed in 1912 by Thomas O'Neill (1849–1919)—Irish immigrant, Baltimore merchant, and real estate investor. O'Neill's will and trust arrangements also provided for construction of a hospital and income for his wife and siblings. Ground broken in 1954 had been acquired in three purchases in 1925, 1947, and 1949: twenty-five acres in all. The architect Eugene F. Kennedy, Jr., of Boston was commissioned in 1952 to design the new cathedral. Construction began shortly after October 1, 1954, when the contract was let to The Turner Construction Co. Harry Schroedel of that firm's Philadelphia office supervised the project through completion. The cathedral was consecrated on October 13, 1959. Design and construction ensued during the service of The Most Rev. Francis Patrick Keough (1889–1961), named eleventh bishop of Baltimore in 1947. The nave ceiling is 78′ high supported by arches of 72′. The dimensions are 227′ at its longest, 157′ at its widest, and 132′ from the pavement to the top of its towers.[4]

When the Diocese of Baltimore was created in 1789 as the first Roman Catholic diocese in the United States, St. Peter's was the sole Catholic church in the city. Thus, it became the nation's first cathedral (called "pro-cathedral" to indicate a temporary or secondary status). In 1795, Bishop John Carroll (1735–1815) sought funding for a new cathedral edifice. Construction to the design of Benjamin Latrobe began in 1806 with completion in 1821, interrupted for six years by the War of 1812. That present structure is now the Basilica (an exalted status designated by the pope) and Pro-Cathedral containing the 1821 Hall/1884 Roosevelt/1931 Lewis & Hitchcock/1989 Schantz/2006 Andover organ featured during the 1991 OHS convention, when Thomas Spacht played it.[5]

—William T. Van Pelt

1. Jeffrey D. Dexter, "Cathedral of Mary Our Queen," *The American Organist* 41, no. 10 (October 2007): 56.

2. Bynum Petty, *An Organ A Day: The Enterprising Spirit of M.P. Möller* (Hillsdale, NY: Pendragon Press, 2013), 1–8.

3. Luke Tegtmeier, Eric Gastier, Jeffrey D. Dexter, and Victor Schantz, "150 Years of Schantz Organs," *The American Organist* 57, no. 9 (September 2023): 28–32.

4. Joseph J. Gallagher, *A Merchant in Search of Pearls: The Story of Baltimore's New Cathedral of Mary Our Queen* (Baltimore, MD: Cathedral of Mary Our Queen, 1960).

5. Alan Laufman, ed., *1991 Organ Handbook* (Richmond, VA: The Organ Historical Society, 1991), 49–53.

PHOTO RICHARD J. GREEN

Schantz Organ Co., Op. 2275 (2007)

Incorporating pipework from M.P. Möller, Op. 9200 (1959)
Cathedral of Mary Our Queen
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

GALLERY ORGAN (104 ranks, 75 stops)

II. GREAT (61 pipes unless indicated, 4″ wind pressure)

16 Geigen Principal* (73 pipes, 25 zinc, 1–25 in façade)
8 Open Diapason (12 zinc, all in façade)
8 Geigen* (ext. Geigen Principal 16′)
8 Bourdon* (12 zinc)
8 Harmonic Flute (12 zinc, extra length, double holes, 5″ wind pressure)
4 Principal
4 Spitzflöte*
2⅔ Octave Quinte*
2 Super Octave
2 Mixture IV (244 pipes, tin)
½ Scharf III (183 pipes, tin)
2⅔ Cornet III-V* (278 pipes, tin, 5″ wind pressure)
16 Posaune (73 pipes, 5″ wind pressure)
8 Trompete (ext. Posaune 16′)
8 State Trumpet† (73 pipes, hooded, 4′ scale, does not couple, 18″ wind pressure)
Chimes*(25 Deagan “D” bells, enc. in Ch., new action)
Tremulant
Bombarde Reeds on Great
Great 16, UO, 4
Swell, Choir, Positiv, Bombarde, Sanctuary Swell to Great 16, 8, 4

I. CHOIR (61 pipes unless indicated, 4½″ wind pressure)

8 Violoncello (12 zinc)
8 Violoncello Celeste* (12 zinc)
8 Dolcan* (12 zinc)
8 Dolcan Celeste* (54 pipes, 5 zinc, from GG)
8 Lieblich Gedeckt* (wood, pierced stoppers)
4 Principal
4 Zauberflöte*
2 Spillflöte*
1⅓ Fourniture III (183 pipes, tin)
16 Bass Clarinet (73 pipes)
8 Clarinet (ext. Bass Clar.)
4 Rohr Schalmei*
8 State Trumpet (Gt., does not couple)
Zimbelstern (5 bells)
Tremulant
Bombarde Orchestral Reeds on Choir
Choir 16, UO, 4
Swell, Bombarde to Choir 16, 8, 4
Great to Choir 8

III. SWELL (61 pipes unless indicated, 5″ wind pressure, enclosed)

16 Flauto Dolce* (73 pipes, 24 zinc)
8 Principal (12 zinc)
8 Salicional* (12 zinc)
8 Voix Celeste* (54 pipes from G, 5 zinc)
8 Rohrflöte* (12 zinc)
8 Flauto Dolce* (ext.)
8 Flute Celeste* (54 pipes from G, 5 zinc)
4 Prestant
4 Flauto Traverso*
2⅔ Nasard*
2 Octavin (13–49 harmonic)
1⅗ Tierce*
2 Plein Jeu V (305 pipes, tin)
16 Contre Trompette* (73 pipes)
16 Basson*
8 Trompette* (ext. Contre Trompette 16′)
8 Hautbois
8 Vox Humana*
4 Clairon*
Tremulant
Vox Tremulant
Swell 16, UO, 4
Positiv, Bombarde to Swell 8

IV. BOMBARDE (61 pipes unless indicated, 8″ wind pressure)

8 Grand Diapason (12 zinc, flared heavy metal)
4 Octave Major (flared heavy metal)
2⅔ Grave Mixture V-VI (57 pipes, draws Fourniture IV-V)
2 Fourniture IV-V (285 pipes)
2 Grand Chorus VI-VIII (109 pipes, draws Fourniture IV-V)
8 English Horn*
8 Orchestral Oboe
16 Bombarde (15″ wind pressure)
8 Trompette Harmonique (15″ wind pressure)
4 Clairon Harmonique (15″ wind pressure)
8 Tuba Major (18″ wind pressure)
16 State Trumpet (Gt.)
8 State Trumpet (Gt.)
Tremulant

I. POSITIV (61 pipes unless indicated, tin, Man. I and floating, 3½″ wind pressure)

16 Holzquintade* (wood)
8 Spitz Principal
8 Nason Flute*
4 Principal
4 Koppelflöte*
2⅔ Twelfth*
2 Oktav
1⅓ Larigot*
1⅗ Seventeenth*
1 Sifflöte*
1 Zimbel IV (244 pipes)
8 Krummhorn
Tremulant
Positiv on Man. II
Positiv off Man. I

PEDAL (32 pipes unless indicated, 5″ wind pressure)

32 Major Bass (digital)
32 Violone (digital)
32 Soubasse* (56 pipes, wood)
32 Resultant (no pipes, draws 4 ranks)
16 Contrebasse* (wood)
16 Geigen Principal* (Gt.)
16 Bourdon* (ext. Soubasse 32′)
16 Flauto Dolce* (Sw.)
16 Holzquintade* (Pos.)
10⅔ Quinte* (44 pipes, 24 zinc in façade)
8 Octave (44 pipes, 12 zinc, 24 in façade)
8 Geigen* (Gt.)
8 Gedeckt Pommer* (12 zinc)
8 Flauto Dolce (Sw.)
6⅖ Gross Tierce (12 zinc pipes, no drawknob, wired to rk. 1 of Mixture III, plays in Resultant 32′)
5⅓ Octave Quinte* (ext. Quinte)
4 Super Octave*
4 Nachthorn*
2 Waldflöte*
3⅕ Mixture III (96 pipes, tin)
2⅔ Mixture IV (128 pipes, tin)
32 Contre Bombarde (12 pipes, 15″ wind pressure)
32 Contra Bassoon (digital)
16 Bombarde (ext., 15″ wind pressure)
16 Posaune (Gt.)
16 Basson* (Sw.)
16 Bass Clarinet (Ch.)
8 Trompete (Gt.)
4 Krummhorn (Pos.)
2 Cornettino* (2″ brass tube)
16 State Trumpet (Gt.)
8 State Trumpet (Gt.)
8 Trompette Harmonique (Bomb., 15″ wind pressure)
Chimes (Gt.)
Unison Off

SANCTUARY ORGAN (26 ranks, 21 stops)

II. SANCTUARY GREAT (61 pipes unless indicated, Man. II and floating, 6″ wind pressure)

16 Bourdon* (24 zinc)
8 Principal* (12 zinc)
8 Hohlflöte* (open wood bass)
8 Gemshorn* (12 zinc)
8 Gemshorn Celeste* (54 pipes from G, 5 zinc)
4 Octave
4 Flûte Couverte*
2 Blockflöte*
2 Mixture IV (244 pipes, tin)
Tremulant
Sanctuary Great on Manual I
Sanctuary Great 16, UO, 4

III. SANCTUARY SWELL (61 pipes unless indicated, Man. III and floating, 6½″ wind pressure, enclosed)

16 Holzgedeckt* (73 pipes, wood)
8 Viole de Gambe* (12 zinc)
8 Viole Celeste* (54 pipes, 5 zinc, from GG)
8 Holzgedeckt* (ext.)
4 Fugara*
4 Flûte Octaviante* (60 harmonic)
2 Plein Jeu III (183 pipes, tin)
16 Basset Horn*
8 Trumpet*
8 Oboe* (1–12 new)
Tremulant
Sanctuary Swell on Man. IV
Sanctuary Swell on Man. I
Sanctuary Swell 16, UO, 4

SANCTUARY PEDAL (32 pipes unless indicated, 5″ wind pressure)

32 Resultant (no pipes)
16 Principal* (44 pipes, 29 zinc)
16 Bourdon* (Sanc. Gt.)
16 Holzgedeckt* (Sanc. Sw.)
8 Octave* (ext. Principal 16′)
8 Flûte Conique* (44 pipes, 12 zinc)
8 Holzgedeckt* (Sanc. Sw.)
4 Choralbass*
4 Flûte Conique* (ext.)
16 Basset Horn* (Sanc. Sw.)
Great, Swell, Choir, to Pedal 8, 4
Positiv, Bombarde to Pedal 8
Sanctuary Great to Pedal 8
Sanctuary Swell to Pedal 8

ACCESSORIES AND CONTROLS

Two identical consoles (Gallery, Sanctuary)
MIDI interface
Record/Playback device
Great/Choir Transfer
Sanctuary Organ Off
Gallery Organ Off
16′ and 32′ Silent
Reeds Silent
Mixtures Silent
5 expression pedals
All Swells to Swell
Crescendo pedal becomes Sanctuary Great Expression
4 Programmable Crescendo settings
Programmable Full Organ

COMBINATION ACTION

255 memory levels
Registration sequencer
12 General pistons (thumb, toe)
8 Great, Swell, and Choir pistons (thumb)
6 Positiv and Bombarde pistons (thumb)
4 Sanctuary Great and Sanctuary Swell pistons (thumb)
8 Pedal pistons (toe)
General Cancel
Setter
Key cheek pistons:
Ped Combs to Great, Swell, Choir, Bombarde
26 reversible pistons (various functions)

* Möller pipes
† Möller pedal reed, plus 17 new pipes

PHOTO RICHARD J. GREEN

Christ Lutheran Church

Baltimore, Maryland

Christ lutheran church began as a mission to serve English-speaking Lutherans in South Baltimore.[1] The Rev. Dr. Leander M. Zimmerman led the first worship services on December 18, 1887, in Triumph Hall, on nearby Light Street, where 150 people attended the morning service and 115 the evening service. Four months after the first service, the congregation had grown to 355 members and needed a larger place to worship. Christ Church was formally organized and, in the summer of 1888, the parish purchased the Hill Street Methodist Episcopal church building on East Hill Street (now the pedestrian mall in front of the church) for $8,000.[2] The Methodists sold the building because, in their words, "there is no future here."[3]

On December 18, 1892, the church celebrated its fifth anniversary. A newspaper article the next day reported, "A new pipe organ has been ordered for the church, which is free from debt."[4] The new instrument, M.P. Möller's Op. 88, was dedicated on January 8, 1893. Once again the local press recounted the event, now with a brief description of the organ: "Christ English Lutheran Church has a new pipe organ, built by Moller [*sic*], of Hagerstown, which was dedicated yesterday by Rev. L.M. Zimmerman, the pastor. The instrument is built at the side of the pulpit. It is 16 feet high, 10 feet 4 inches wide and 8 feet deep. The case is oak and the pipes are in shades of gold. The tone is fine, and it has twenty stops and 735 pipes."[5]

Though a stoplist has not been found, a postcard from about 1905 shows the organ in situ on the right side of the chancel. Like other Möller instruments of the period, it had mechanical action with an attached projecting keydesk, and drawknobs arranged in terraced rows at each side.

Twenty years after the organ's dedication, on December 16, 1913, the church contracted for a new, larger Möller, that firm's Op. 169. The cost was $4,100, with $1,000 "to be allowed for parts of the present organ to be used in this instrument."[6] This two-manual organ, installed in 1914, had a walnut case and tubular-pneumatic action, with a total of thirty registers (including couplers, Tremulant, and Chimes.) Its twenty-one speaking stops were comprised of fourteen independent ranks. Five ranks (two strings and three flutes) were duplexed to play on both manuals. The Pedal Lieblich Gedeckt 16′ and Flute 8′ were derived and extended, respectively, from the Bourdon 16′. The Great also had a Chimes stop of "20 bells … located behind reredos."[7]

A color postcard from around 1914 shows the new organ in the same location as its predecessor, but with no console visible. According to the factory ledger, the organ was shipped on April 18. Six weeks later, its dedication was reported: "The inaugural recital of the new organ of Christ Lutheran Church, of which Rev. Dr. L.M. Zimmerman is pastor, was given Wednesday evening by Robert LeRoy Haslup (1863–1935), organist of Brown Memorial Church. It is said to be the only one in the city with the harp attachment."[8]

By the 1920s the congregation had grown to 2,000, its membership from throughout the region, and as such Christ was the largest Lutheran church in the city. Zimmerman retired

1. Thanks to Stephen L. Pinel, who located the newspaper articles cited in this history, and to the OHS archivists Anne Walkenhorst and Sean Cureton for information about the church's Möller organs.

2. "Telegraphic Summary, Etc.," *Sun* (Baltimore, MD), August. 13, 1888, 1.

3. Cited at https://www.christinnerharbor.org/history.

4. "Church Anniversaries. / Fulton Avenue and Central Methodist and Christ Lutheran," *Sun*, December 19, 1892, 10.

5. "Christ Lutheran Church's New Organ," *Sun*, January 9, 1893, 10.

6. OHS Archives, OHS-MS-1, Box 3: M.P. Möller Contract Ledgers, Opus 1526–1792 (1913–1914), 370–71.

7. Möller Contract Ledgers, 370–71.

8. "Inaugural Recital Given," *Sun*, May 30, 1914, 10.

PHOTO LEN LEVASSEUR

in 1925 and was succeeded by the Rev. Dr. Oscar Blackwelder, who served until 1934. The pastorate of the Rev. Dr. John L. Deaton, from 1934 to 1961, was marked by continued growth and a decisive commitment to South Baltimore. Despite the hardships of the Great Depression, the church raised funds for the present Parish House, dedicated in 1936. It accommodates a chapel, fellowship hall, twenty-two classrooms, offices, and a large kitchen. The chapel furnishings included a two-manual, 20-stop Kilgen unit organ, #6082, comprised of four ranks (Open Diapason, Bourdon, Viol, Oboe). Though the pipes and windchests remain in place, the console was removed in 2023 and replaced by a three-manual digital sample instrument.

Music in support of worship played an important role in the life of the church. In the 1930s and 1940s, the adult choir was enlarged, and junior, intermediate, high school, and young adult choirs were formed. Heartened, perhaps, by the successful fundraising for the new Parish House, the church in 1937 contracted once again for a new Möller organ, Op. 6580. Or perhaps the tubular-pneumatic action of the 1914 Möller was beginning to fail. The new organ, which cost $4,200, had electro-pneumatic action, three manuals, thirty-one speaking stops (including Chimes and Harp), and twenty-two couplers.

One might wonder how a 31-stop, three-manual instrument could fit in the small chancel, where its predecessor occupied one-third of the area. But a photograph from the era shows the organ console and the organist in the rear balcony. And aside from its console, the new organ was not larger than its predecessor. While the 1914 organ had fourteen independent ranks, the 1937 organ had only thirteen such ranks, plus a twelve-note Open Diapason 16′ extension in the Pedal. Everything else was unified or borrowed. (Of the eight Choir stops, all except the Clarinet were borrowed.)

Eleven of the organ's thirteen full ranks were reused from the previous organ, as well as the Chimes and Harp. The two Swell reeds (Horn 8′, Vox Humana 8′) received new tongues and were revoiced for the 4 ½" wind pressure. Only the Great's Fifteenth 2′, the Choir's Clarinet 8′, and the Pedal's Open Diapason 16′ extension were actually new.

By the 1950s, the old church building had become inadequate and needed major repairs. The question became whether the church should remain downtown or move to the suburbs, like other congregations. Rev. Deaton, the pastor, was adamant about remaining in South Baltimore. He wrote persuasively, "Let no one say our location is not good. The unique thing about our church, and that which makes it the talk of the city and the whole church, is that we maintain our strength and give such an effective witness in this location."[9]

9. Cited at https://www.christinnerharbor.org/history.

On October 16, 1955, ground was broken for the present Gothic-style sanctuary, designed by Philip H. Frohman (1887–1972), principal architect of the Washington National Cathedral. The building was dedicated on June 3, 1958. True to form, the church installed a new and larger Möller organ, Op. 8975, with four manuals, 51 ranks, and 3,112 pipes. The instrument, contracted in April 1956, cost $49,650. It incorporated eleven ranks, Chimes, Harp, and many windchests and reservoirs from Möller's Op. 6580. The wind pressures were Great 3½", Swell and Choir 4", Antiphonal 3¼", and Pedal 4" and 5".

The organ was divided and installed in second-floor transept chambers at each side of the chancel. The casework was recessed back five feet from the chamber arches to create galleries for instrumentalists. There were no pipe façades, only Gothic traceried wooden screens topped by elaborate carvings. The unenclosed Antiphonal division was installed in the rear gallery, below the rose window.

During the pastorate of the Rev. Dr. Carl Folkemer, from 1966 to 1983, Christ Church expanded its ministry beyond the building's walls. Using seed money raised by members, the 220-bed John L. Deaton Hospital and Medical Center was built and opened in 1971, focusing on services to the chronically ill. That same year, the church began construction of the 288-unit Christ Church Harbor Apartments on Light Street, an initiative for low- and moderate-income senior citizens which opened in 1974. The project included a plaza behind the building and an underground parking garage. Harbor Apartments was the first project in what would become Baltimore's Inner Harbor redevelopment program. Deaton Hospital was sold in 1996 to the University of Maryland Medical School, which renamed it University Specialty Hospital. It was eventually closed (2012) and demolished (2015/16) to make way for the present 349-unit Arrive at Federal Hill Apartments.

From 1983 to 2012, during the pastorate of the Rev. Dr. John R. Sabatelli, the church continued to expand its ministry outward to assist the disadvantaged, among them refugees settling in the United States. In 1991 Christ Church provided land for the construction of The Lutheran Center at Christ Church, a five-story headquarters for the Lutheran World Relief and the Lutheran Immigration and Refugee Services. The church began a Meals on Wheels program and a soup kitchen. An overnight shelter, opened during the winter months, grew to become Baltimore Outreach Services, which today provides a 40-bed women and children's shelter in the church undercroft, transitional housing, and job training services to help women re-enter the workforce.

Likewise, it was during the pastorate of Rev. Sabatelli, and the tenure of the congregation's music director Dr. Paul Davis, that the church installed Andover's Op. 114. Davis, who came to Christ Church in 1966, studied organ with Arthur Howes

at the Peabody Conservatory and with Helmut Walcha on a Fulbright scholarship. He received his DMA from the Peabody and later served on the school's organ faculty, eventually chairing the department. Davis retired from Christ Church in May 2011, after forty-five years of service, and was succeeded by Dr. Daniel Aune, the present director.

In 2003 an organ committee, chaired by Dr. Ronald S. Thomas, was formed to consider the installation of a new organ. Several distinguished tracker builders were invited to submit proposals and drawings. All showed the new organ situated in the rear gallery. To avoid covering the rear rose window, Andover's design divided the organ into two corner cases with a Rückpositiv on the railing. A contract was signed on June 14, 2004.

Estimated weights of the organ components were sent to the church's engineers to determine if the concrete gallery would need strengthening. A few weeks later, the pastor announced that the engineers had calculated that the foundations beneath the gallery would not support the added weight of the organ and a large choir. The organ would have to be installed up front. Andover redesigned the instrument accordingly to fit in the chancel chambers. The church agreed to forgo the transept galleries in front of the organ chambers, and to allow the organ cases to be cantilevered forward of the arches to help project the instrument's sound into the nave.

To overcome the disadvantage of a chancel placement, an electric-action Gallery division was added to help support congregational singing. This 13-rank division has a Principal chorus, three Flute ranks, a Dulciana, a Trumpet, and a high-pressure Tromba. Its divided placement, in cases flanking the rose window, gives it a commanding presence in the room. The provision of a separate two-manual console, with judicious duplexing and unification of the Bourdon and Trumpet ranks, rendered the Gallery division an effective and versatile instrument on its own. Installed in fall 2005 and dedicated on Sunday, November 20 (Feast of Christ the King), the Gallery organ allowed the church to have an organ during the installation of the front instrument. During the penitential seasons of Advent and Lent the choir sings from the gallery, and only the rear organ is used for accompanying worship.

Möller's Opus 8975 was removed after Easter 2006 by Philip Jansen, a Baltimore organ technician and parish member, who repurposed parts of it in other organs. Following chamber renovations and the installation of structural steel supports, the Chancel organ was installed in late 2006 and early 2007. The organ is housed behind two identical, symmetrical cases which face each other across the chancel. The Great, Swell, Positiv, and the console are located on the left side and have suspended tracker action. The Pedal, on the right side, has electric action. For good tonal projection, the cases were cantilevered into the chancel area as far as possible without intruding on the worship space or the line of sight of the front window.

The cases are built of solid quarter-sawn white oak. The console area uses contrasting walnut. The stop jambs have walnut burl veneer, with Gothic tracery separating the drawknobs of each division. The drawknobs are pau ferro with engraved inserts. The keys have ebony sharps and legally sourced ivory naturals. The stop action is electric, with a solid-state combination action and a piston sequencer. While the manual key actions are mechanical, the coupling is achieved electrically by pulldown magnets opening the pallets. Above the music desk, the center carved panel can be raised to expose a mirror for use when conducting the choir.

The church's neo-Gothic architecture inspired the late Donald Olson, then Andover's president and visual designer, to combine two historic traditions: elaborate cases with Gothic-style woodwork and carvings, and Victorian-style polychrome and monochrome texture-stenciled façade pipes. Marylou Davis, a national expert in painted decoration, designed and painted the stenciled pipes. The two outside pipes of each tower are painted to match the building's stonework and stenciled with textured paint in the same color. For the polychromed center pipes, Olson chose the mosaic diamond pattern that borders the famous 1305 Giotto frescoes in the Arena (Scrovegni) Chapel in Padua, Italy.

The smaller pipes in the case flats are made of 70% tin with a textured finish. The pipe metal sheet is cast on tightly woven cloth and normally the top surface is planed and polished for façade pipes. However, for this finish the cloth side of the casting was used for the outside of the pipes, providing a textured surface that gives the pipes a light finish without glare.

Architectural carvings from the previous organ's screens were utilized in the new chancel cases, including six of the angels atop the posts. The skirtings beneath the case imposts and the three panels above the console were created from other existing carvings. David Calvo of Calvo Studio was commissioned to design and carve the new finials and pipe shades for the four separate cases, a project that required two and a half years. Assisting in the final carving was Anthony Miscio of the Andover staff, who carved all the pipe shades of the Pedal case. Each of the sixteen pipe shades above the chancel cases' pipe flats features a different musical instrument. Carved into the imposts are the names of twenty-two great Lutheran musicians, from Praetorius to Manz.

The tonal design of the Christ Church organ was developed by Dr. Davis and Andover's tonal director, John Morlock. Each division was given a complete Principal chorus, from foundation to mixture. There is also a wide variety of Flutes, from stopped wood to open wood, tapered metal, open and stopped metal, chimneyed, and harmonic. Of note are the Swell's Silver Flute 4′, a tapered metal rank with

Andover Organ Company, Op. 114 (2007)

Christ Lutheran Church
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 32 notes, C–g^1

I. POSITIV (3″ wind pressure)

8 Principal (1–9 zinc; 10–25 tin, in façade; 26–58 spotted metal)
8 Gedeckt (1–12 stopped wood; 13–58 common metal, ⅔ mouth; 13–36 felted canisters; 37–58 soldered lids with tuning ears)
8 Gemshorn (1–12 from Gedeckt 8′; 13–58 spotted metal, ⅓ taper, ⅕ mouth)
4 Principal (1–5 zinc; 6–58 spotted metal, ¼ mouth)
4 Koppel Flute (common metal, ⅕ mouth, tapered cones; 1–24 felted cones; 25–49 soldered cones; 50–58 tapered; 25–58 tuning ears)
2 Octave (spotted metal, ¼ mouth)
1⅓ Larigot (spotted metal, ¼ mouth; 55–58 are 2⅔′)
Sesquialtera III (spotted metal, ⅔ mouth)
12–15–17
1 Scharff (spotted metal, ¼ mouth)

1–12	22-26-29-33
13–24	19-22-26-29
25–36	15-19-22-26
37–48	12-15-19-22
49–53	8-12-15-19
54–58	1-8-12-15

8 Cromorne (50% tin, Clicquot-style domed shallots)
8 Tromba (Gallery)
Tremolo
Zimbelstern

II. GREAT (3″ wind pressure)

16 Principal (1–18 painted zinc, in façade; 19–58 spotted metal; ¼ mouth)
8 Principal (1–4 and 13–28 tin, in façade; 5–12 zinc; 29–58 spotted metal; ¼ mouth)
8 Principal II (ext. Principal 16′)
8 Chimney Flute (1–12 stopped wood; 13–58 common metal, ¼ mouth; 13–36 felted canisters; 37–58 soldered tops with tuning ears)
8 Viol d'Amour (1–12 zinc, tapered with tuning scrolls; 13–58 tin, tapered with belled tops and tuning ears; ⅔ mouth)
5⅓ Gross Quinte (spotted metal, ¼ mouth, 1–25 slightly tapered)
4 Octave (spotted metal, ¼ mouth)
4 Flauto Traverso (1–49 open wood with metal tuning flaps, Melodia-style mouth, 50–58 open metal)
3⅕ Gross Tierce (prepared)
2⅔ Twelfth (spotted metal, ¼ mouth)
2 Fifteenth (spotted metal, ¼ mouth)
1⅓ Mixture IV (spotted metal, ¼ mouth)

1–12	19-22-26-29
13–17	15-19-22-26
18–24	12-15-19-22
25–42	8-12-15-19
43–58	1-8-12-15

⅔ Cymbal III (spotted metal, ¼ mouth)

1–12	26-29-33
13–24	22-26-29
25–36	19-22-26
37–48	15-19-22
49–58	8-12-15

2⅔ Cornet III (from c^1, common metal, ¼ mouths)
12–15–17
16 Trumpet (1–24 zinc with spotted metal bells, 25–58 spotted metal, Hook-style tapered shallots with beveled ends)
8 Trumpet (1–12 zinc with spotted metal bells, 13–53 spotted metal, 43–53 harmonic-length, 54–58 double flues 8′ and 4′)
8 Tromba (Gallery)

III. SWELL (enclosed, 3½″ wind pressure)

16 Bourdon (stopped wood, 13–12 German mouths, 13–58 English mouths, 19–58 scooped blocks)
8 Principal (1–17 zinc, 18–58 spotted metal, ¼ mouth)
8 Salicional (1–12 zinc, 13–58 spotted metal, ⅔ mouth, 1–36 roller beards)
8 Voix Céleste (t.c., spotted metal, ⅔ mouth, 13–36 roller beards)
8 Stopped Diap. (stopped wood, 1–12 German mouths, 13–58 English mouths, 19–58 scooped blocks)
4 Principal (1–5 zinc, 6–58 spotted metal, ¼ mouth)
4 Silver Flute (common metal, tapered, 19–49 harmonic-length)
2⅔ Nazard (common metal, ½ taper, ⅔ mouth)
2 Block Flute (common metal, ½ taper, ⅔ mouth)
1⅗ Tierce (common metal, ½ taper, ⅔ mouth)
2 Mixture IV (spotted metal, ¼ mouth)

1–12	15-22-26-29
13–24	15-19-22-26
25–36	12-15-19-22
37–48	8-12-15-19
49–58	1-8-12-15

16 Fagott (1–18 zinc with spotted metal bells, 19–58 spotted metal, 1–12 half-length, 13–58 full-length)
8 Trompette (planed spotted metal, 11–54 schiffchen-style shallots, 55–58 double flues 8′ and 4′)
8 Oboe (1–12 zinc, 13–58 50% tin, Cavaillé-Coll-style shallots, 1–24 single-conical resonators, 25–54 double-conical with coned-in tops on the bells and narrow regulation slots cut into at the tops of the stems, 55–58 flues)
8 Vox Humana (50% tin, Cavaillé-Coll-style shallots)
4 Clarion (spotted metal; 40–44 harmonic-length, Cavaillé-Coll-style shallots; 45–58 flues)
8 Tromba (Gallery)

GALLERY (3″ wind pressure, on slider windchests)

16 Bourdon (1–70 stopped wood)
8 Principal (1–12 painted zinc, in façade; 13–36 tin, in façade; 37–58 spotted metal; ¼ mouth)
8 Concert Flute (open wood with metal tuning flaps, 13–58 harmonic-length; 20–58 double mouths)
8 Gedeckt (ext. Bourdon 16′)
8 Dulciana (tin, ¼ mouth, 1–22 in façade, 23–58 inside)
4 Octave (spotted metal, ¼ mouth)
4 Night Horn (common metal, ¼ mouth, 1–12 canistered, 13–58 open)
2 Fifteenth (spotted metal, ¼ mouth)
Mixture IV (spotted metal, ¼ mouth)

1–12	19-22-26-29
13–24	15-19-22-26
25–36	12-15-19-22
37–48	8-12-15-19
49–58	1-8-12-15

16 Trumpet (1–24 zinc with spotted metal bells; 25–63 spotted metal, Hook-style tapered shallots with beveled ends; 1–12 mitered; 64–70 double flues 8′ and 4′)
8 Trumpet (ext. Trumpet 16′)
8 Tromba (8″ wind pressure, 1–18 zinc with spotted metal bells, 19–56 spotted metal, 1–54 hooded, 37–54 harmonic-length, 55–58 flue pipes)
Zimbelstern

PEDAL (3½″ and 4½″ wind pressures)
32 Grand Bourdon (ext. Sub Bass 16′)
16 Principal Bass (open wood)
16 Principal (Gt.)
16 Sub Bass (stopped wood)
16 Bourdon (Sw.)
10⅔ Contra Quint (ext. Sw. Bourdon 16′)
8 Octave (1–4 frosted tin, in façade; 5–12 zinc, inside; 13–28 frosted tin, in façade; 29–32 spotted metal, inside)
8 Gedeckt Bass (stopped wood)
8 Bourdon (ext. Sw. Bourdon 16′)
5⅓ Quint (spotted metal, ¼ mouth)
4 Choralbass (1–16 frosted tin, in façade; 17–32 spotted metal; 4/15 mouth)
2⅔ Mixture IV (spotted metal, ¼ mouth, 2⅔′-2′-1⅓′-1′)
32 Contra Trombone (prepared)
16 Trombone (wood resonators with regulating slots)
16 Fagott (ext. Sw. Fagott 16′)
8 Trumpet (1–12 zinc with spotted metal bells, 13–32 spotted metal)
4 Clarionet (spotted metal, cylindrical, with adjustable bells)

GALLERY PEDAL
16 Bourdon
8 Principal
8 Flute
4 Octave
16 Trumpet
8 Trumpet
8 Tromba

GALLERY CONSOLE

MANUAL I
16 Bourdon
8 Principal
8 Concert Flute
8 Gedeckt
4 Octave
Mixture IV
16 Trumpet
8 Trumpet
8 Tromba

MANUAL II
8 Gedeckt
8 Dulciana
4 Night Horn
2 Fifteenth
8 Trumpet
8 Tromba

PEDAL
16 Bourdon
8 Principal
8 Gedeckt
4 Octave
16 Trumpet
8 Trumpet

COUPLERS (played electrically)
Swell, Positiv, and Gallery to Great
Swell and Gallery to Positiv
Gallery to Swell
Great, Swell, Positiv, and Gallery to Pedal

ADDITIONAL SPECIFICATIONS (Chancel Organ)
Solid-state Organ Systems MultiSystem with 300 memory levels
12 general pistons and toestuds
6 divisional pistons or toestuds (Ped.)
Coupler reversibles on pistons and toestuds
Sfz. reversible (settable)
Zimbelstern reversible
Sequencer pistons
General Cancel
Setter
Console separation
81 stops, 82 ranks, 4,331 pipes

COUPLERS
Manual II to Manual I
Manual I and II to Pedal
Gallery Manual I and II Off

CHANCEL COUPLERS
Chancel Pedal, Great, Swell, and Positiv to Pedal
Chancel Great, Swell, and Positiv to Manual I
Chancel Great, Swell, and Positiv to Manual II

ADDITIONAL SPECIFICATIONS (Gallery Organ)
Solid-state Organ Systems combination action with 8 memory levels
8 general pistons and toestuds
4 each divisional pistons or toestuds (Ped.)
Coupler reversibles
Sfz. reversible
General cancel
Setter and level indicator
12 Chancel Organ general pistons
Chancel Cancel
Console separation
Chancel manuals, mechanical suspended key action
Couplers operated electrically
Pedal, electric key action
Gallery, electric key action

PHOTO LEN LEVASSEUR

harmonic-length trebles; and the Gallery's Concert Flute 8′, an open wood flute with double mouths and harmonic lengths in the treble. The latter was based on examples in early twentieth-century Hook & Hastings organs.

Like the composers commemorated on the imposts, the organ's tonal families represent several different national and historic styles. There are French Romantic-style reeds and strings in the Swell. The Great trumpets and its Viol d'Amour, a string with a tapered body topped by a flared bell, are typical of mid-nineteenth-century Hook organs. The Positiv is a typical Germanic division, but housing a classic French-style Cromorne.

There are three different Cornets. The Great's Cornet III is bold and fluty, designed for solos and early French literature. The Swell's Cornet, drawn from five individual stops, is milder and quieter. The Positiv's Sesquialtera III is principal-toned in the Germanic tradition.

The Pedal is built upon a Grand Bourdon 32′, a Principal Bass 16′, and a full-length Trombone 16′. All three stops are of wood and generously scaled to give the fullness and weight of an 1870s E. & G.G. Hook & Hastings instrument.

Except for some offset basses, the manual divisions of the Chancel organ, as well as the 8′ and higher Pedal stops, sit on slider chests. The Gallery stops are likewise on slider chests, except for the unified Bourdon, Trumpet, and Tromba. And like many nineteenth-century organs, the Chancel organ wind is regulated by double-rise, weighted reservoirs which give a slight lilt to the wind in big chords.

Op. 114 is Andover's largest organ, and its first with a dual action. The electric-action Gallery organ can be played from its own console or from the front organ's three-manual mechanical action console. Similarly, the entire Chancel organ can be played from the two-manual Gallery console through couplers and general pistons.

The Chancel organ was inaugurated on Friday, April 20, 2007, in an evening recital by Paul Davis. Before the recital, the church hosted a dinner for Andover employees and their families who had come to Baltimore for the dedication. The Sunday morning dedicatory service, on April 22 (third Sunday of Easter), began with Bach's Toccata and Fugue in D Minor, BWV 565. The processional hymn, "Crown Him with Many Crowns" (DIADEMATA), grew more robust with each stanza. By the final stanza the full organ, congregation, and choir (with descant) combined in a veritable musical firestorm, the likes of which had never been heard before in that sanctuary! The highlight of the service was a "Festival Cantata for Two Organs, Choir, Soprano Soloist and Congregation" based on the German hymn *O dass ich tausend Zungen hätte*. The cantata, commissioned for the occasion, was composed by Dr. Stephen P. Folkemer, music director at the Lutheran Seminary at Gettysburg, Pennsylvania, and son of a previous Christ Church pastor. The service ended with Widor's Toccata (Symphony No. 5).

A carved console panel on the altar side, unveiled at the dedication, records that the organ is "Dedicated to the Greater Glory of God and in Thanksgiving for the Ministry of Music of Dr. Paul Davis and the Christ Church Choir." Ten weeks after the organ's inauguration, on July 4, Andover's Op. 114 was featured during the 2007 AGO Baltimore Region III Convention. It accompanied an afternoon "Lübeck Vespers c. 1700 observing the tercentenary of Dieterich Buxtehude's death." That evening, James David Christie played a recital that ended with thunderous standing ovations for the artist, organ, and organbuilders.

Op. 114 was a landmark for Christ Church, for Andover, and for twenty-first-century American organbuilding. The church's 1957 Möller, which was showing its age, had 51 ranks. But due to its placement and voicing, it was never capable of fully supporting congregational singing, especially on festival Sundays. With the demise of the Möller firm in 1992, the congregation could no longer continue to rebuild and enlarge its previous instruments. Instead, it had an opportunity to do something completely different.

The church decided to seek a new instrument that would properly support congregational singing and also serve as a concert instrument. The organ committee identified as its goal "to construct the finest instrument possible that will enrich our worship musically and enhance our building."[10] It is widely acknowledged that those goals were not only met but surpassed. For Andover, Op. 114 presented both challenges and opportunities, which the firm embraced. It left its comfort zone and created a pair of instruments—front and back—with divided placements, four cases, two consoles, dual actions, carbon fiber trackers, and electric coupling.

This is not what one expects from an old-line tracker builder, yet paired with the modern technology is an essentially traditional instrument. Its tonal palette combines some typical seventeenth-century European scaling and voicing used in acoustically live rooms—which many American builders understand and employ—with nineteenth-century American scaling and voicing for relatively dry rooms. Andover mastered the latter through its years of restoring and maintaining renowned nineteenth-century American organs.

Visually, the instrument charted new territory. It was the first twenty-first-century American organ to make extensive use of carved ornaments, Gothic-style casework, and polychrome-plus-monochrome stenciled façade pipes. Some visitors have mistakenly assumed that the cases are from an older organ. Others have commented on their striking appearance.

10. "Christ Lutheran Church, Baltimore Maryland," *The American Organist* (January 2013): 50–53.

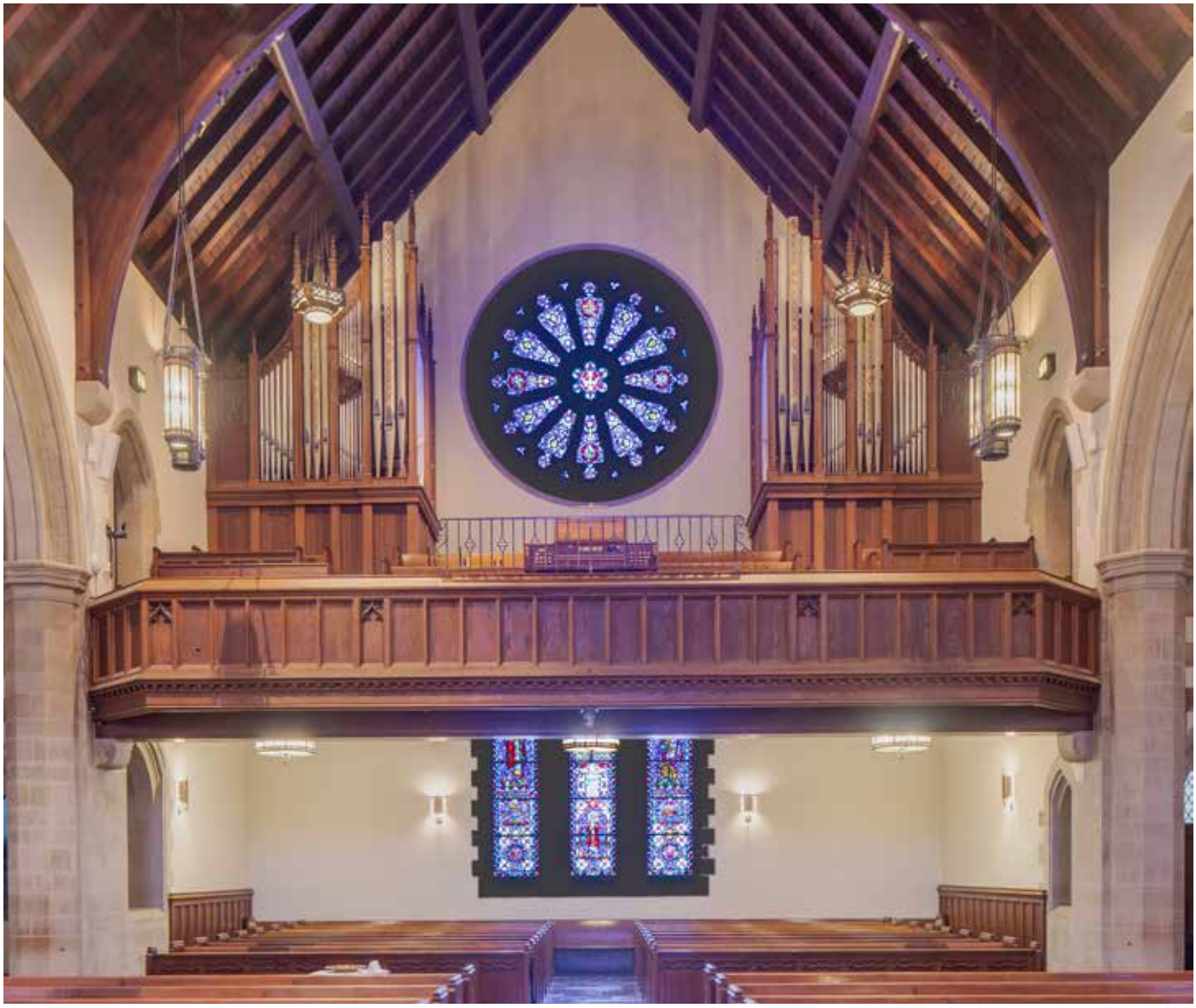
The pastor, on first seeing a finished chancel façade, joyfully exclaimed, "It looks like it's always been here!"

Andover Organ Company employees who worked on Opus 114 include:

Matthew Bellocchio: team leader, installations, mechanical design, key action
Anne Doré: office manager
Michael Eaton: key action, pipe racking, wind systems, tonal finishing
Gary Entrémont: wiring, installation
Donald Glover: reed voicing, tonal finishing
Al Hosman †: casework, consoles, installation
Lisa Lucius: secretary
Benjamin Mague †: team leader, installation, structure, wind systems
David Michaud: windchests, wind systems, structure, installation
Anthony Miscio: windchests, casework, carving
Fay Morlock: pipework
John Morlock: tonal director, voicing, tonal finishing
Donald H. Olson †: president, case design, contract negotiations
Bruce Perry: production manager, scheduling, logistics
Casey Robinson: wind systems, pipe racking, key action
Jonathan Ross: pipework, tonal finishing, key action
Craig Seaman: electronics, wiring, installation
James Stewart: wind systems
David Zarges: windchests, casework, installation
Jay Zoller: presentation drawings, mechanical design

† *deceased*

—Matthew M. Bellocchio



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Corpus Christi Catholic Parish

Baltimore, Maryland

Founded in new york city in 1859, the firm of J.H. & C.S. Odell had constructed more than six hundred instruments when it ceased building new instruments in 1957. John H. (1830–1899) and Caleb S. Odell (1827–1892) were born in Yonkers and apprenticed with Richard M. Ferris (1818–1858). In 1866, the Odells introduced the "Odell Pneumatic Composition Knobs," which we call "pistons" today.[1] There are eight such pistons that function on the Great of the Corpus Christi organ, though they have been disconnected since 1991. This invention is patented to William Robjohn, one of two organbuilding brothers, Odell competitors, contractors, and sometime employees. Thomas and William Robjohn were Englishmen who apprenticed with Gray & Davison, London.[2] The Robjohns held many U.S. patents, several for sewing machines and mechanical calculators.

The Odell's Great chest has double pallets in the bass and is fitted with pneumatic stop action, whereas the Swell stop action is mechanical. The Great chorus is of common metal, as is much of the Swell pipework. The strings are of spotted metal. The Pedal action, originally mechanical, became tubular-pneumatic early in the instrument's life. An electric blower placed in a narthex closet replaced a water motor located in the basement below it. (A metal shaft had run from the basement to the feeder bellows in the organ two floors above.) Though that electric motor functioned in 1991, it produced a 220-volt shock to the unfortunate but well-grounded person who touched it. David Storey has since replaced it. Several professional OHS members— Raymond and Ruth Brunner, David Storey, and William T. Van Pelt among them—volunteered their skills to put the organ into usable condition for the 1991 OHS Convention, when it was played by Bruce Stevens.

Corpus Christi Church was built between 1883 and 1891 by the surviving children of Thomas Courtney Jenkins and Louisa Carrell Jenkins as a memorial to their parents, who are interred in one of the chapels. The parish was established by Archbishop Gibbons in 1880, and masses were held for a time in a small hall on the third floor of a building known as Bolton Hall and later in a temporary, un-pretentious brick structure. Ground for the new church was broken in 1885. The stone structure, designed by P. C. Keely, was consecrated by Cardinal Gibbons on New Year's Day 1890.

The original tower bell was cast by the McShane Bell Foundry Company of Baltimore, weighed 2,500 pounds, and cost $625. In 1911, new stained-glass windows were installed, the work of John Hardman & Co. of London and Birmingham, England, likewise creators of the church's many mosaics. ln 1911, new stone mosaics were installed to decorate the floors, and new wainscoting of Siena marble adorned the walls. Electricity was installed in the church. In 1912, the original rather stumpy, square spire was replaced with an octagonal one of 175 feet. At the same time was installed a "Westminster Chime"—four additional bells weighing, respectively, 3,000, 1,300, 900, and 700 pounds from the McShane Foundry.[3]

—William T. Van Pelt

Updated and adapted from Alan Laufman, ed., 1991 Organ Handbook *(Richmond, VA: Organ Historical Society, 1991).*

1. John K. Ogasapian, *Organ Building in New York City: 1700–1900* (Braintree, MA: The Organ Literature Foundation, 1977), 144–58.

2. Ogasapian, *Organ Building.*

3. Frances Meginnis, *Requiescat in Pace: A History of Corpus Christi — Jenkins Memorial Church*, unpublished paper, 1973, cited in Alan Laufman, ed., *1991 Organ Handbook* (Richmond, VA: Organ Historical Society, 1991).

J.H. & C.S. Odell, Op. 277 (1889)

Corpus Christi Catholic Parish
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

I. GREAT

16 Double Open Dia. (metal)
8 Open Diapason (metal)
8 Gamba (metal)
8 Dolce d'Amour (metal)
8 Doppel Flöte
4 Octave (metal)
4 Flute Harmonique (metal)
2⅔ Twelfth (metal)
2 Fifteenth (metal)
Mixture III (174 metal pipes, 19-22-26)
8 Trumpet
Swell to Great

II. SWELL (enclosed, two sets of shutters)

16 Bourdon Treble (t.c., 46 wood pipes)
16 Bourdon Bass (12 wood pipes, unenclosed)
8 Open Diapason (wood and metal)
8 Stopped Diapason (wood, bored stoppers)
8 Salicional (metal, 1–12 capped zinc, shared with Vox Celestis 8′)
8 Vox Celestis (t.c., 46 metal pipes)
4 Violina (metal)
4 Wald Flute (metal)
2 Flautino (metal)
Cornet III (147 metal pipes)
8 Oboe (t.c. 46 metal pipes)
8 Bassoon (C–B, 12 metal pipes)
Tremolo

PEDAL (flat)

16 Open Diapason (wood)
16 Bourdon (wood)
8 Violoncello (metal, cylindrical)
Great and Swell to Pedal
Great to Pedal (reversible, thumb piston)

Great 1–8 combinations (thumb pistons in keyslip)
2 unlabeled double-acting pedals for Swell: Piano, Forte
Balanced Swell pedal
Wind indicator
Mechanical action

PHOTOS LEN LEVASSEUR

The Engineers Club at the Garrett-Jacobs Mansion

Baltimore, Maryland

Baltimore's Durkee movie theatre chain opened the State Theatre on April 16, 1927, as the largest of the city's more than thirty neighborhood theatres, all of which contained organs. Of these theatres and organs, only the Wurlitzer now at the Engineers Club remains. The State Theatre closed on December 1, 1963, and served as a church for several years. Today, the building provides office space for Johns Hopkins Hospital, and much of the original façade remains intact.[1]

The organ was purchased by the Baltimore resident Roy Wagner in 1969 and remained unchanged as originally erected in his home. In 2012, it was sold to the Engineering Society of Baltimore and situated on the stage of the ballroom in the former Garrett-Jacobs Mansion, home to the Society since 1961. Michael T. Britt opened the organ in its new space on June 24, 2012.[2] The instrument retains its original electropneumatic Wurlitzer relay and switching systems. All pipes, windchests, and the Toy Counter are from the original instrument.

A century and seven years prior to the installation of the Wurlitzer, an Aeolian pipe organ, Op. 1036, was purchased by the mansion's resident, Dr. Henry Barton Jacobs, and installed in 1907 at the same location. It contained thirteen ranks and was placed above and in the wings of the ballroom stage. The console was movable and could be located on the stage or on the ballroom floor. The stop nomenclature was in Italian. Manuals were of sixty-one notes and thirty notes in the pedal. An organ-roll player was included. Henry Jacobs paid $7,500 for the instrument in 1907, a substantial sum.[3] By 1983, the organ had been removed and dispersed. Through the efforts of the Baltimore restorer of automated musical instruments, Durward Center, most all parts, pipes, console, reservoir with feeders, and mechanisms had been collected in one place. At that point, the organ was sold to Richard Vance of Pittsburgh, who died in 2004. The instrument's current status is unknown.

In 1905, one year following the Great Baltimore Fire, Alfred Quick, the city's water engineer, envisioned a meeting place for engineers to exchange technical ideas. Discovering overwhelming interest in his vision, Quick and thirty-two fellow charter members organized the Engineers Club and were meeting in the Women's Exchange Building. By 1911, they moved into their first home in the new Arundel Club Building. They changed headquarters a few times, including a thirty-five-year stint in the Bickford Building, before leasing the Garrett-Jacobs Mansion from the City of Baltimore in 1961, then purchasing it in 1963, with the goal of restoration and preservation of the gilded-age landmark. They changed the name to The Engineering Society of Baltimore in 1965.[4]

No. 11 Mount Vernon Place is the largest, most lavish, and last remaining of the many merchant prince homes that were built in Baltimore during the second half of the nineteenth and first half of the twentieth centuries. The mansion constitutes the finest legacy of Baltimore's Golden Age. The home was built in 1853 by Samuel George on land purchased from John Eager Howard, former governor of Maryland (1788–1791), Maryland state senator (1791–1785), and U.S. senator (1796–1803). In 1872, the house was bought by John Garrett (1820–1884), president of the B&O Railroad during the Civil War. It was given to his son Robert Garrett II (1847–1896) upon his marriage in 1872 to Mary Frick, daughter of Baltimore capitalist William F. Frick.

The Garretts purchased adjoining lots and buildings, retaining the architect Stanford White (1853–1906) to combine the entirety. Robert Garrett (who had also been president of the B&O Railroad) died in 1896 after a long illness, aged 49. In 1902, Mrs. Garrett married Dr. Henry Barton Jacobs, physician and Johns Hopkins faculty member. (Jacobs had been her deceased husband's physician.) As a leader of Baltimore society, she expanded the house to forty rooms with many Tiffany windows, the Aeolian pipe organ, and a vast art collection. Mrs. Jacobs died in 1936, followed three years later by her husband. He bequeathed the home's art collection to the Baltimore Museum of Art. The house changed hands many times in the ensuing years, faced demolition to accommodate a nearby museum expansion, and finally was sold to the city in 1958.

— David M. Storey

1. https://cinematreasures.org/theaters/44345.

2. Wurlitzer Opus List annotation, http://theatreorgans.com/au/opus/.

3. "Aeolian Pipe Organ for the Residence of Dr. Henry Barton Jacobs, Baltimore" contract of February 20, 1907, OHS Library and Archives.

4. Engineering Society of Baltimore, https://www.esb.org/about-the-esb.

Rudolph Wurlitzer Co., Op. 1539, Style E, 7 ranks (1927)

The Engineers Club at the Garrett-Jacobs Mansion (Originally installed in the State Theatre, Baltimore, Maryland)
Baltimore, Maryland

ACCOMPANIMENT

16 Contra Viol (t.c.)
16 Vox Humana (t.c.)
8 Trumpet
8 Diaphonic Diapason
8 Tibia Clausa
8 Violin
8 Violin Celeste (t.c.)
8 Concert Flute
8 Vox Humana
4 Octave
4 Piccolo
4 Viol
4 Octave Celeste
4 Flute
4 Vox Humana
2 Piccolo
Harp Chrysoglott
Snare Drum
Tambourine
Castanets
Chinese Block
Tom Tom
Sleigh Bells

SOLO

16 Diaphone
16 Tibia Clausa (t.c.)
16 Bourdon
16 Vox Humana
8 Trumpet
8 Diaphonic Diapason
8 Tibia Clausa
8 Violin
8 Celeste
8 Concert Flute
8 Vox Humana
4 Octave
4 Piccolo
4 Viol
4 Octave Celeste
4 Flute
2⅔ Twelfth
2 Piccolo
1⅗ Tierce
Cathedral Chimes
Xylophone
Glockenspiel
Harp Chrysoglott

PEDAL

16 Diaphone
16 Bourdon
8 Trumpet
8 Diaphonic Diapason
8 Tibia Clausa
8 Flute
8 Cello
Bass Drum
Kettle Drum
Crash Cymbal
Cymbals

TOY COUNTER

Snare Drum (2 beaters, snare)
Cymbal
Electric Doorbell Buzzer
Car Horn
Wood Block
Tom Tom
Triangle
Castanets
Fire Gong
Train Whistle
Tambourin
Bird Whistle

TREMULANTS

Vox Humana
Main

Accompaniment Second Touches

8 Trumpet
8 Tibia Clausa
Cathedral Chimes
Triangle

Solo Second Touches

16 Trumpet (t.c.)
8 Tibia Clausa

PHOTOS WILLIAM T. VAN PELT

First Unitarian Church

Baltimore, Maryland

The first unitarian church of Baltimore is the first church in the United States built for and by Unitarians.[1] It was designated a National Historic Landmark in 1972. In February 1817, when Baltimore had 60,000 inhabitants and Mount Vernon Place was still undeveloped, a group of leading citizens held a formational meeting in the home of Henry Payson. The name selected for the church, the First Independent Church of Baltimore, was a precursor to the independence of thought and action that would become the hallmark of this group of free thinkers and those who succeeded them through subsequent generations. The name was changed to the current one in 1935, when the church merged with the Second Universalist Society.

Built in 1817 and 1818 by Maximilian Godefroy (1765–1840) and dedicated on October 29, 1818, First Unitarian Church is recognized as the finest American example of French Romantic Classicism. A daring modern design at the time of its construction, the building utilizes the basic shapes of cube and sphere with a minimum of detail on the flat planes to emphasize the geometry of the structure. The late nineteenth century saw a major reconstruction of the sanctuary's interior when a barrel-vaulted ceiling, a Tiffany mosaic and six windows, and a magnificent Niemann organ were added.

The Rev. Dr. William Ellery Channing delivered a landmark sermon here on May 5, 1819, at the ordination of the first minister, Jared Sparks (1789–1866). The address, which defined the essence of Unitarianism in the United States and led to the formation of the denomination in 1825, has come be known as "the Baltimore Sermon." Channing emphasized freedom, reason, and tolerance and taught that the way we live is more important than the words and symbols we use to describe our faith, a truth that has inspired a commitment to social justice alongside theological diversity.

Many members of First Unitarian have contributed greatly to the enhancement of city, state, and nation. These include the first minister, Sparks, who was also Chaplain of the U.S. House of Representatives and founder of the *Unitarian Miscellany and Christian Monitor*, the first avowedly Unitarian periodical in America. Rembrandt Peale (1778–1860) was an artist, founder of the Baltimore Gas Lighting Company, and operator of the Baltimore Museum and Gallery of Fine Arts, one of the first museums in the country. As a founding member of the church, Peale saw to it that First Unitarian was the first public building in the city to have gas lights. (It was also the first building to have piped-in water, and the first to use Franklin stoves.)

George Peabody (1795–1869), a Unitarian, in 1857 appointed four members of First Unitarian Church to the board of his newly founded Conservatory, now the Peabody Institute of Johns Hopkins University. There were close ties between the two institutions for many years, with Peabody students practicing on the chapel and church organs.

Enoch Pratt (1808–1896) was a member of the church's board for forty-five years, treasurer for twelve years, and president for many more. He gifted the church's organ and its Parish Hall. Pratt established the public library system for Baltimore that bears his name, on condition that the library be open to all regardless of race, creed, or sex. First Unitarian's Enoch Pratt Parish Hall was built in 1879 from the bricks of

1. The first seven paragraphs adapt Catherine Evans, *First Unitarian Church of Baltimore: Brief History*, informational essay (Baltimore, MD: First Unitarian Church, 2024).

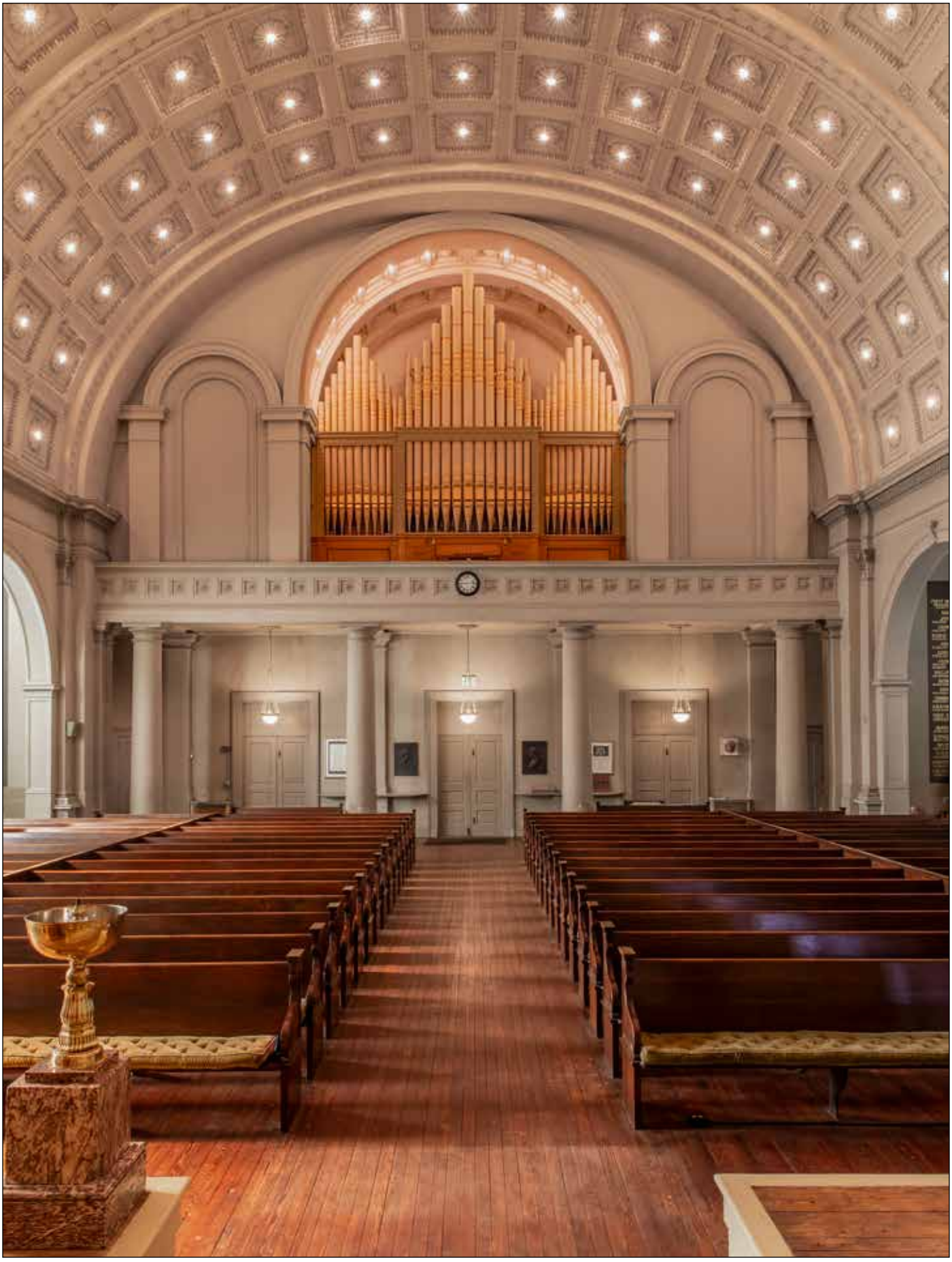


PHOTO LEN LEVASSEUR

Henry Niemann (1893)

First Unitarian Church
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

I. GREAT

16 Double Open (metal, 1–13 façade center)
8 Open Diapason (metal, 1–12 façade outer flats)
8 Doppelfloete (wood)
8 Harmonic Flute*
8 Viola di Gamba (metal)
8 Dulciana (metal)
4 Octave (metal)
4 Flute D'Amour (wood and metal)
2⅔ Twelfth (metal)
2 Fifteenth (metal)
8 Trumpet**

II. SWELL (enclosed)

16 Bourdon Bass (1–12, wood)
16 Bourdon Treble (t.c., wood)
8 Violin Diapason (metal)
8 Stopd Diapason (wood and metal)
8 Salicional (metal)
8 Vox Celestis (t.c., metal, plays Salicional 8′ via series of three sliders)
4 Flute Harmonic (metal)
2 Flautino (metal)
Mixture III-IV (metal)
8 Cornopean (metal)
8 Oboe (t.c., metal)
8 Bassoon (metal)
Tremulo

PEDAL

16 Open (wood)
16 Bourdon (wood)
16 Trombone†

COUPLERS (drawknobs)

Swell to Great (via Barker lever)
Swell to Great 8ves (via Barker lever)
Swell and Great to Pedal

Swell expression pedal, balanced

*from Niemann (1897), Fourteen Holy Martyrs Roman Catholic Church, Baltimore
**from Niemann (1897), Fourteen Holy Martyrs Roman Catholic Church, Baltimore; the only extant Niemann Great Trumpet, now on new chest added by David Storey
†resonators from Hall & Labagh (1866), Immaculate Conception Roman Catholic Church, Baltimore; windchest from Niemann (1897), Fourteen Holy Martyrs Roman Catholic Church, Baltimore

the houses demolished on Mulberry Street to make way for his new central library building. Pratt's further philanthropic endeavors include the endowment of the Sheppard and Enoch Pratt Hospital, the Meadville Unitarian Theological Seminary, the gift of Cheltenham to the state and the founding of the Frederick School for the Deaf.

Another First Unitarian member, Mary Ellen Richmond (1861–1928), was a national pioneer in the arena of philanthropy and social work, especially regarding the education of the disadvantaged. Woodrow Wilson sang in the First Unitarian Church's choir when he was a student at Johns Hopkins from 1883 through 1886. Rev. Olympia Brown (1835–1926), the first female graduate of a regularly established theological school (1863) and ordained a Universalist minister, concluded her career at Second Universalist Society (which merged with First Church in 1935) from 1914 until her death. Adelyn Breeskin (1896–1986), another member, was the first woman to become director of a major American art gallery, Baltimore Museum of the Art, with a twenty-year tenure there from 1942 through 1962.

The church historian Rebecca Funk notes that "[w]hen, in 1817, it was decided to build the First Independent Church, the organ and the program of music assumed a very important part. The organ was required to be 'of the very best.'"[2] Hence from the beginning, Godefroy's architectural drawings had included a space to accommodate an instrument built by Thomas Hall of Philadelphia. The press at the time dwelt particularly on the organ's striking appearance.

> The organ merits particular mention, as well from the classic taste which has been displayed by Mr. Godefroy, in giving it a form perfectly novel, as from the intrinsic excellence of the instrument. It is constructed in the form of an antique lyre, of colossal dimensions, the strings of which are represented by the pipes. The two angles of the front are terminated by two columns in the Egyptian taste, the shafts of which are formed by large pipes. The top of the lyre, which is generally enriched with some emblematic ornaments, is formed by a half crown of stars, in the center of which reposes a bronzed eagle, amidst gilded rays. The body of the organ is of bird's eye maple and mahogany, and all the ornament of the frize [*sic*], the capitals and the bases are bronzed. This truly magnificent instrument, which is twenty-two feet, nine inches high, and sixteen feet, nine inches wide, contains fourteen hundred pipes, the tones of which, as they sweep through the arches … are sublimely melodious.[3]

2. Rebecca Funk, *A Heritage to Hold in Fee 1817–1917: First Unitarian Church of Baltimore (Universalist and Unitarian)* (Baltimore MD: Garamond Press, 1962), 62. The paragraphs following are adapted from Catherine Evans, "Henry Niemann and the Great Organ of the First Unitarian Church of Baltimore," *First Unitarian Historical Perspectives* 94 (January 25, 2018).

3. *Port Folio* (Maryland Port Administration, Public Affairs Department), cited in Funk, *A Heritage to Hold*, 62. See also Thomas J. Eader, "Baltimore Organs and Organ Building," *Maryland Historical Magazine* 65, no. 3 (Fall 1970): 263.

Thirty years after the church's founding, the congregation determined that it was time to acquire a new organ. "By 1847," reports Funk, "an Organ Committee of three members was appointed to dispose of the present organ and purchase a new one. … The organ was reported by the organist to be out of order and to require new and improved bellows. The new organ was purchased from Messrs. [Thomas D.] Warren and [Thomas] Appleton in Boston."[4] Church archives reveal that the price was $3,200. Five additional stops were purchased for an additional $500.[5] The new organ was added as part of a general restoration of the church undertaken in 1847.[6] At that time, the rear of the sanctuary was reconfigured, and the organ loft rebuilt and lowered six feet.

The first performance on the Appleton & Warren organ was reviewed in the Baltimore *Sun*:

> The new organ lately built for this church … by Messrs. Appleton & Co. of Boston, was tried, on Saturday evening last, in presence of the congregation and numerous invited guests, and gave general satisfaction. It has 37 stops, and is of remarkable power, and of surprising sweetness of tone. The power and capacity of the instrument proved entirely sufficient to fill the lofty dome of the church. The architecture of the organ is exceedingly rich, and being painted and varnished in imitation of rosewood, has a most finished appearance.[7]

This organ was to serve until late in the nineteenth century. When a major renovation of the church was undertaken in the 1890s, Enoch Pratt notified the board that he wished to donate a new organ. His selection was the Henry Niemann instrument still in use today. Rebecca Funk further describes the acquisition:

> When in 1893 the remodeling of the Church was in progress, Mr. Enoch Pratt requested [his brother-in-law] Mr. Henry P. Janes to announce "that it was his desire and intention to give the church a new organ as a fitting addition to the improvement that had been made," with the understanding that the present … deficit of the church be raised among the congregation. This generous gift was accepted with much appreciation. The organ was built and installed by Mr. Henry Niemann … [who] agreed "to tune and regulate [it] once per month and on special occasions for $40.00 per year."[8]

The Niemann organ was ready for the October 29, 1893, reconsecration of the church, which took place on the 75th anniversary of its dedication. On May 14, 1894, Enoch Pratt testified both to the organ and the craft of organ building in Baltimore:

> The organ Mr. Henry Niemann built and put in the First Independent Church [First Unitarian], Corner of Franklin and Charles Streets, is pronounced by all the professionals as well as the congregation, a first-class instrument, and equal to any other organ in the city, and in my opinion no one ought to go out of the city to have an organ built.[9]

The great organ of the First Unitarian Church of Baltimore stands as a witness to this builder's brilliant craftsmanship. It is the largest extant example of his work and one of the few Niemann organs still in use. Indeed, the organ is equally a testament to the steady continuity of the church on the one hand, and on the other, to the tremendous importance the First Unitarian congregation has always placed on music and, consequently, their stewardship of its care.

First Unitarian houses a second Henry Niemann organ in its Enoch Pratt Parish Hall. It was built in 1880 for St. Mary's Industrial School for Boys, opened in Baltimore City in 1866 by the Archdiocese of Baltimore, and in continuous operation until 1950. The school served as both an orphanage and boarding school for boys, teaching them life and labor skills. Among its famous alumni are George Herman ("Babe") Ruth and Al Jolson. For many years, the organ was in the Mount Zion A.M.E. Church in Annapolis, Maryland. In 1985, it was installed at First Unitarian.

A third Niemann organ has come into the possession of First Unitarian Church, originally built in 1897 for Fourteen Holy Martyrs Roman Catholic Church of Baltimore.[10] The parish closed in 1964, and its Niemann instrument was given ultimately to the Peabody Conservatory and placed in a cellar area to be used as a practice organ. Some ranks were removed, and the organ was soon "de-accessioned" for development of the space it occupied. James Houston approached the then-director of the Peabody Conservatory, Richard Franko Goldman (1910–1980), to propose that the First Unitarian Church acquire the organ. Once this instrument had been packed up, teenagers from the Sunday school carried it three blocks down Charles Street to the church, where it awaits attention.

4. Funk, *A Heritage to Hold*, 63.

5. Thanks to James R. Houston for this information.

6. For further discussion concerning the 1847 renovation, see "Establishing the Unitarian Church in Baltimore: George Washington Burnap Part IV, Stewardship of the Church, 1848," *First Unitarian Historical Perspectives* 39 (May 2013).

7. *Sun* (Baltimore MD), January 24, 1848.

8. Funk, *A Heritage to Hold*, 64.

9. Cited in Alan Laufman, ed., *1991 Organ Handbook* (Richmond VA: Organ Historical Society, 1991), 54–63.

10. OHS Pipe Organ Database, instrument ID 53844, https://pipeorgandatabase.org/instruments/53844, there without stoplist. But see immediately following.

Henry Niemann (1897)

Fourteen Holy Martyrs Roman Catholic Church
(Peabody Conservatory, then First Unitarian Church)
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

I. GREAT
16 Bourdon (used as 8′)
8 Open Diapason (removed)
8 Melodia (used as 4′)
8 Dulciana (removed)
4 Octave
2⅔ Octave Quint
2 Super Octave
8 Trumpet

II. SWELL (enclosed)
8 Violin Diapason (t.c., to 4′)
8 Stopd Diapason
8 Salicional (removed)
4 Flute Harmonic
8 Oboe (removed)
Tremulant

PEDAL
16 Bourdon

COUPLERS
Swell to Great
Swell and Great to Pedal

Postscript

In 1954, at a time of general exodus from the central city of Baltimore, the First Unitarian Church congregation decided to remain in its historic location in order to preserve its physical heritage and to testify to its faith in the future of the inner city. A building addition for religious education was constructed in the following year. This commitment was reaffirmed in the 1960s when members were activists in the cause of civil rights.

From 2017 through 2019, the congregation celebrated the bicentennials of its founding (February 10, 1817), the dedication of the church (October 29, 1818), and the Baltimore Sermon (May 5, 1819). Additional special bicentennial events included a commemorative observation of the cornerstone-laying on June 5, 1817, and, on February 11, 2018, a gala organ concert celebrating James Houston's fifty years as organist and music director at First Unitarian and the 125th anniversary of the sanctuary's Henry Niemann organ.

—Catherine Evans

With additional information provided by James Houston.

Henry Niemann (1880)

Parish Hall
First Unitarian Church, Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

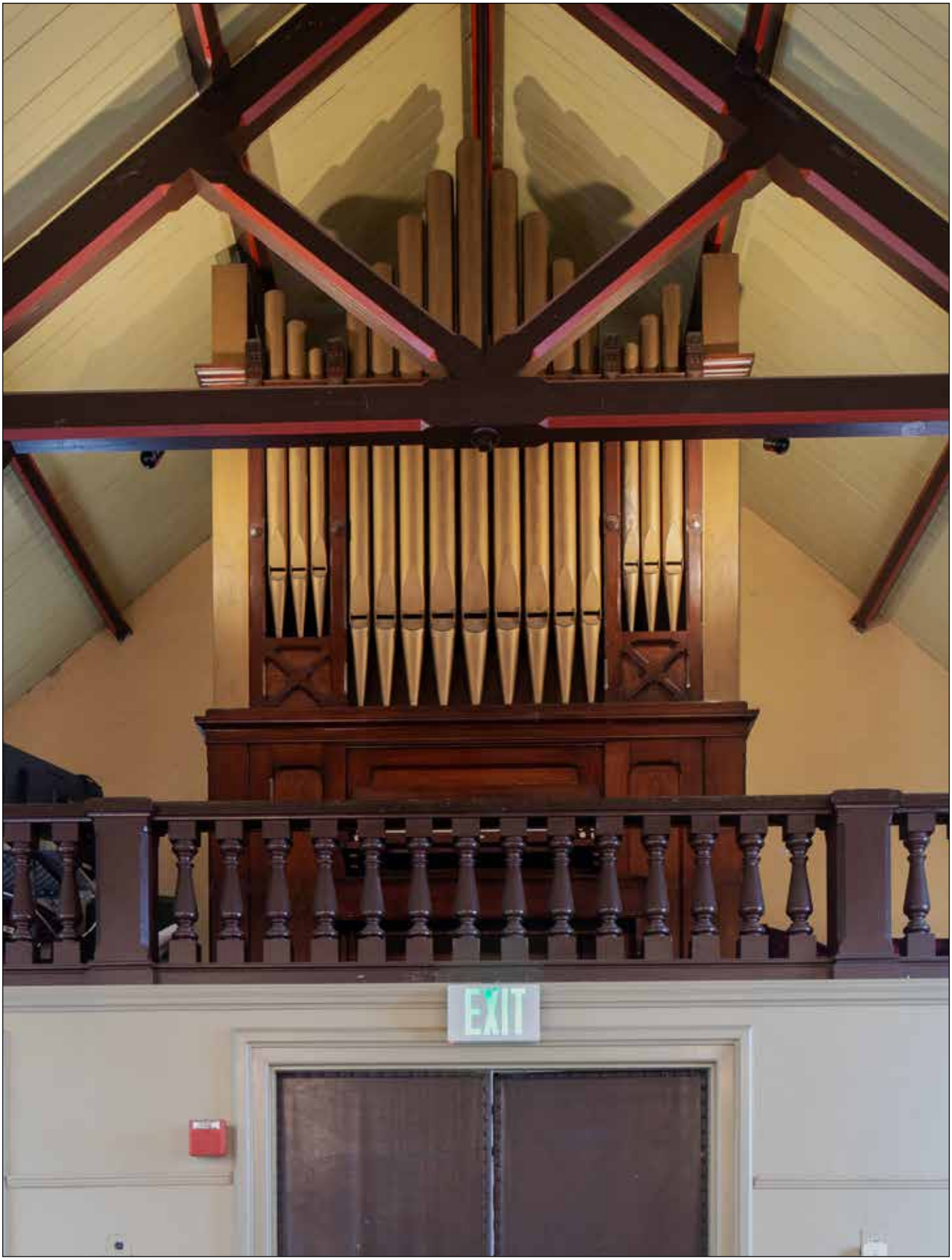
MANUAL
8 Open Diapason (wood and metal)
8 Melodia (wood and metal)
8 Dulciana (46 pipes, 1–12 from Melodia 8′)
4 Octave (metal)
2 Fifteenth (metal)
Tremulo

PEDAL
16 Bourdon (wood)

COUPLERS (drawknobs)
Manual to Pedal
Octave Coupler

FOOT TRUNDLES (unlabeled)
Piano, Forte

Mechanical key and stop action
Swell expression pedal, balanced
Bellows signal
Wind indicator
Six voices, six stops, six ranks, 305 pipes



PHOTOS LEN LEVASSEUR

Grace & St. Peter's Episcopal Church

Baltimore, Maryland

The current building for Grace & St. Peter's Episcopal Church was constructed in 1852. Seventy years later, in 1922, Austin provided its Op. 1074 to the church as part of the parish's extensive improvement program. Renovations at the time included, among other things, enlargement of the chancel, creation of the sanctuary, creation of a Lady chapel seating eighty, construction of a reredos, a screen for the Lady chapel, a screen for the chancel opening of the organ chamber, and two new sacristies, at a reported budget of $92,000. $20,000 of that amount funded the organ.[1] The Austin was preceded by three instruments: a small Henry Erben organ installed when the building was new in 1852[2]; E. & G. G. Hook's Op. 206 of three manuals and forty "registers,"[3] replacing the Erben in 1856; and Roosevelt's Op. 377 of 1888—in some sources described as a rebuild of the Hook organ—comprising thirty-five "speaking stops" and fifty-six "total number of stops."[4]

Today, the organ façade in the nave wall on the Gospel side (the left side as one faces the chancel) remains from the Roosevelt instrument and holds the only visible pipes, now mute. That façade was previously positioned on the other (Epistle) side of the chancel, where the Roosevelt organ had been situated before the major work of 1922. That former organ chamber is now part of the Lady chapel.

Austin substantially revised the organ in 1956 with a gamut of changes that conformed to the tonal ideals of the day. For instance, the Great's Double Diapason 16′ of 1922 was replaced by a Quintaton. The 1922 organ contained a secondary expression enclosure within the main Swell box, removed in 1956. This had housed the Vox Humana, a string and its celeste, and at least one other rank.[5] After 1956 and into the 1990s, the instrument was further altered and enlarged by various parties, with much work done by Lewis & Hitchcock. That work included the addition of several ranks on an all-electric windchest (now removed), installation of a horizontal reed in the (liturgical) west end of the church, and substitution of pipes from diverse sources, some gleaned from Möller organs of the mid-twentieth century.

In the organ's 100th year, 2022, Austin restored the mechanism, provided a new console and control systems, and again undertook a revision, this time reinstating some of the stops lost in earlier work. Vintage pipes salvaged from other Austin instruments were used, as well as credible pipes already existing in the organ, often rescaled and/or revoiced, as shown in the stoplist.

The rich and varied history of this church begins with the establishment of St. Peter's Church in 1802 by members of St. Paul's Episcopal Church, along with the erection of a Greek-revival structure at German (now Redwood) and Sharp Streets, consecrated in 1804. St. Peter's had an organ by 1820, probably built by Thomas Hall. It was replaced in 1850 by Henry Erben. The Erben was sold to St. Patrick's Roman Catholic Church when St. Peter's moved to a new building in

1. "Church Begins $92,000 Work," *The Sun* (Baltimore, MD), April 23, 1922, 4.

2. Stephen L. Pinel, *The Work-List of Henry Erben, Organ Builder in Nineteenth-Century New York* (Villanova, PA: OHS Press, 2021), 275.

3. William T. Van Pelt, *The Hook Opus List, 1829–1916 in Facsimile* (Richmond, VA: Organ Historical Society, 1991), 13 and 65.

4. *Roosevelt Organs* (August 1892, repr., Villanova, PA: Organ Historical Society, 2023), 12.

5. Floyd Higgins (Senior Design Engineer, Austin Organs), telephone conversation with author, March 18, 2024.

PHOTO WILLIAM T. VAN PELT

1868 at Druid Hill Avenue and Lanvale Street. For the large brownstone edifice designed by N.H. Hutton & J. Murdoch, Architects, to seat 1,500, August Pomplitz provided a 32-stop organ for $5,000.[6] It was replaced in 1893 by J.H. & C.S. Odell's Op. 315, a three-manual, mechanical-action organ of thirty-five registers. The Odell still exists, intact but not playable, in the building that became Bethel A.M.E. Church in 1912. (The Bethel A.M.E. website states that the building was purchased in 1910 for $90,000.) Organizers of this convention proposed to professionally repair the Odell at no cost to the church so that the convention could visit and hear it, but church officials refused.

Many factors led to the creation of Grace Episcopal Church by members of St. Peter's, among them the liturgical schisms of the mid-nineteenth century, particularly those within Episcopal/Anglican Protestantism; evolving neighborhoods; and the city of Baltimore's growth. Both congregations thrived for most of their existence, and in 1912 St. Peter's merged with Grace in the 1852 building, after vacating the parish's fine building when neighborhoods shifted, yet again.

—William T. Van Pelt

Stoplist provided by Floyd Higgins, Austin Organs

6. Pinel, *Work-List of Henry Erben*, 280–81.

Austin Organs, Inc., Op. 1074 (1922, 1956, 2023)

Grace & St. Peter's Episcopal Church
Mount Vernon, Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. CHOIR (enclosed with Great, 5½″ wind pressure)

8 Viola (1956, 73 pipes)
8 Viola Celeste (t.c.*, 73 pipes)
8 Nason Flute (1–12 1922, 13–73 1956)
8 Dolce (1–12 1922, 13–73 1956)
8 Dolce Celeste (t.c., 1922, Dolce 61 pipes)
4 Koppelflute (1956, revoiced, 73 pipes)
2 Blockflute (1956, 61 pipes)
8 Clarinet (1922, revoiced, 73 pipes)
8 Cor Anglais (1922, revoiced, 73 pipes)
Tremulant
8 State Trumpet (ext. Great)
8 Tuba (ext. Great)
Choir 16, UO, 8
Swell to Choir 16, 8, 4

II. GREAT (enclosed, 61 notes, 5½″ wind pressure)

16 Double Diapason
(1–12* 5 Haskell basses, 13–24 ext. Sec. Op. Diap. 8′, 25–61*)
8 First Open Diapason (1956, rescaled, revoiced)
8 Second Open Diapason (1–12 1956, 13–61 1922)
8 Bourdon (1–12 1922, 13–61 1956)
8 Double Flute (1922)
8 Gamba (1922)
4 Octave † (rescaled, revoiced)
4 Harmonic Flute (1922)
2⅔ Octave Quint (1922)
2 Super Octave (1922)
1⅗ (Tierce)*
Mixture III (19-22-26, 1956)
8 Trumpet (1956, revoiced, 8″ wind pressure)
8 State Trumpet (†, revoiced, 5¾″ wind pressure)
8 Tuba
(1–12 ext. Ped. Trombone 16′, 13–61* revoiced, 8″ wind pressure)
Chimes existing
Great 16, UO, 4
Swell and Choir to Great 16, 8, 4

III. SWELL (enclosed, 61 notes, 5½″ wind pressure)

16 Bourdon (1922, 73 pipes)
8 Open Diapason (1–12 1956, 16–73†)
8 Bourdon (ext. Bourdon 16′)
8 Spitzflote (1922, 73 pipes)
8 Gambe (1956, 73 pipes)
8 Voix Celeste (t.c., 1956, 61 pipes)
8 Salicional (1922, 73 pipes)
8 Vox Celestis (t.c., 1922, 61 pipes)
4 Octave (1956, 73 pipes)
4 Flauto Traverso (73 pipes†)
2 Piccolo (1922, 61 pipes)
Cornet II (t.c., existing vintage pipes)
Mixture III (15-19-22, 1956)
16 Contra Fagotto (1956, ext. Oboe 8′, 12 pipes)
8 Cornopean* (73 pipes)
8 Trompette (1956, revoiced)
8 Oboe (1922, revoiced, 73 pipes)
8 Vox Humana (1922, revoiced, 73 pipes)
4 Clairon (1956, revoiced, 73 pipes)
Tremulant
Swell 16, UO, 4
Choir to Swell 8

PEDAL

32 Bourdon (digital, prep.)
32 Resultant Bass (wired from Open Wood 16′ and Bourdon 16′)
16 Open Wood (1–14 1922, 14–32 1922, old Great First Open Diapason 8′)
16 Double Open Diapason (ext. Great)
16 Violone (1922)
16 Bourdon
16 Dolce Bourdon (ext. Great)
8 Octave (1–10†, 13–32 1956, rescaled)
8 Cello (ext. Violone 16′)
8 Flute (ext. Bourdon 16′)
8 Bourdon (ext. Swell)
4 Fifteenth (ext. Octave 8′)
4 Bourdon (ext. Swell Bourdon 8′)
32 Grand Cornet (derived from Open Wood 16′ and Bourdon 16′)
32 Contra Trombone (digital, prep.)
16 Trombone (1–12 1922, revoiced, 8″ wind pressure)
8 Tromba (1956, ext. Trombone 16′)
16 Fagotto (ext. Swell Contra Fagotto 16′)
8 Oboe (ext. Swell Oboe 8′)
8 Trumpet (ext. Great)
4 Trumpet (ext. Great)
Great and Swell to Pedal 8, 4
Choir to Pedal 8

* vintage Austin pipes salvaged from other organs for the 2023 renovation
† mid-twentieth-century Möller pipes in the organ before 2022

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Light Street Presbyterian Church

Baltimore, Maryland

A south baltimore sabbath school, initiated in 1853 by the ladies of the First Presbyterian Church, was the impetus for establishing what later became the Light Street Presbyterian Church.[1] By January 15, 1854, regular Presbyterian services were held in Southern Hall at the corner of Light and Montgomery Streets.[2] On April 16, 1855, the South Presbyterian Church—as the congregation was originally known—was organized. The present brick edifice costing $6,700, designed by the architectural firm Dixon, Balbirnie & Dixon, was dedicated on June 10, 1855.[3] On November 3, 1871, the congregation adopted the name it has today—the Light Street Presbyterian Church.[4]

An early mention of an organ for the congregation appeared in the *Sun* on April 23, 1884: "The Light Street Presbyterian Church will hold a fair this week on the evenings of 22, 23, 24 and 25, to help paying for a new Church Organ recently purchased."[5] Nothing specific is known about this instrument, but it was likely an American reed organ.

The 1902 pipe organ by Adam Stein was presumably first heard in recital on April 15 when S. Archer Gibson (1875–1956), a former faculty member at the Peabody Institute of Music and by then the organist at the Brick Presbyterian Church in New York City,[6] shared a program with several colleagues.[7] In an April 16, 1902, review, the *Sun* remarked, "The organ used was recently installed and delighted every one with the richness of its tone."[8] Three weeks later, the Rev. Wm. L. Everitt (1869–1905), having just celebrated the fifth anniversary of his pastorate, took some of the credit: "A new pipe organ has also been erected."[9]

To date, little has been written about Stein. He was born in Germany in 1844, the son of Christopher Stein (d. 1908), a merchant tailor.[10] According to the 1900 census, the family came to the U.S. about 1850.[11] Adam first appears as an "organ builder" in the 1864 Baltimore *City Directory*,[12] likely working for August Pomplitz (1824–1874). Late in the decade

1. "Presbyterian Congregation," *Sun* (Baltimore, MD), December 31, 1853, 2.

2. "Presbyterian Congregation on Federal Hill," *Sun*, January 14, 1854, 2.

3. "Church Dedication," *Sun*, June 11, 1855, 1.

4. *History of Baltimore, Maryland from its Founding as a Town to the Current Year, 1729–1898* (Baltimore: S.B. Nelson, 1898), 363.

5. "Fair," *Sun*, April 23, 1884, 2.

6. Shepherd Knapp, *A History of the Brick Presbyterian Church in the City of New York* (New York: Trustees of The Brick Presbyterian Church, 1909), 482–83.

7. "Special Notices. / Mr. S. Archer Gibson," *Sun*, April 15, 1902, 4.

8. "Mr. S. Archer Gibson Gives Recital," *Sun*, April 16, 1902, 12.

9. "Five Years Its Pastor," *Sun*, May 5, 1902, 7.

10. "Christopher Stein," obituary, *Sun*, January 20, 1908, 7.

11. 1900 Federal Census; Maryland; Baltimore County; Baltimore City; Ward 15; House 1413; Dwelling 188; Family 197.

12. *Woods' Baltimore City Directory, Containing a Corrected Engraved Map of the City, A Business Directory, a Street Directory, and an Appendix of Much Useful Information* (Baltimore, MD: John W. Woods, 1964), 379.

PHOTO WILLIAM T. VAN PELT

he relocated to Westfield, Massachusetts, where he accepted a job working for William A. Johnson (1816–1901). He is documented there in the 1870 federal census[13] and in the 1873 *Westfield Directory*.[14] He met his wife, Mary Climena Lowery (1852–1921) in Westfield, and they were married on March 12, 1874.[15] While an employee of Johnson, Stein no doubt had a hand in building such notable three-manual organs as that for the First Congregational Church, Oberlin, Ohio (Op. 368, 1872),[16] the Cathedral of the Holy Name, R.C., Chicago (Op. 501, 1877),[17] and St. Mary of the Sacred Heart, Boston (Op. 499, 1877).[18] The latter is featured on a modern LP recording by Thomas Murray[19] before it was moved in 1976 to Mankato, Minnesota.

In July 1879, Stein returned to Baltimore and briefly joined forces with employees of the Pomplitz Church Organ Co. in a new firm called Stein, Pomplitz & Co.[20] Early in 1880, Hilborne Roosevelt (1850–1886) engaged Stein to superintend a southern branch of the Roosevelt Organ Works in Baltimore,[21] where Stein oversaw the installation of some notable three-manual Roosevelts, including at St. Luke's Church, P.E. (Op. 131, 1884);[22] the Roman Catholic Cathedral of the Assumption (Op. 143, 1884);[23] and Grace Church, P.E. (Op. 377, 1888),[24] among others.

Following Hilborne Roosevelt's death on December 30, 1886,[25] Stein was called to New York City to oversee activities at the main factory. When Frank Roosevelt (1862–1895) closed the firm on January 1, (1893),[26] Stein returned to Baltimore to set up shop as the firm's successor. He was active in Baltimore until his death in 1922,[27] and built some notable organs, including those for the Franklin Square Presbyterian Church, 1893,[28] the Peabody Institute of Music, (1898),[29] St. Mary's Church, P.E., (1901),[30] and St. John's Church, P.E., Waverly, (1908).[31] After 1908, he pursued tuning and service work for the most part.

The two-manual, mechanical-action organ in the Light Street Church is a representative and fine example of Stein's work. The free-standing case is recessed into an alcove at the front of the sanctuary, with twenty-three stenciled Open Diapason basses arranged 5–13–5 in front. Part of the keydesk is "ebonized" (that is, painted black). Like a Roosevelt, oblique stopknobs in terraced jambs are divided on opposite sides of the keydesk with the coupler knobs centered above the Swell keyboard. Notes 1–12 of the Swell Open Diapason 8′ are grooved from the Stopped Diapason 8′.

During the 1970s, Thomas S. Eader (1931–1987) made a single tonal change to this organ: the Swell Aeoline 8′ was cut down into a spikey 2′ register. Later, a Blockflöte 2′ from the M.P. Möller organ Op. 9483 (1963), then in the Presbyterian Church of Catonsville, Maryland, provided a better replacement.

This is the second time the organ has been featured by the OHS: it was visited at the thirty-sixth annual convention on July 10, 1991, when it was demonstrated by organist Michael Kaminsky. Today, the progressive congregation of the Light Street Church remains active, expressing disappointment in May 2023 when a Pride Flag was unceremoniously torn down from the church by a misdirected intruder.[32]

—Stephen L. Pinel

13. 1870 Federal Census; Massachusetts; Hampden County; Westfield; Dwelling 419; Family 557.

14. *The Westfield Directory 1873. Embracing the Names of Merchants, Together with Churches, Societies, Organizations, ad Matters of Local Interest* (New Haven: F.L. Goddard, 1873), 100.

15. Ancestry.com.

16. "Oberlin. / Organ Concert," *Daily Leader* (Cleveland, OH), May 6, 1872, 5; "Oberlin," *Daily Leader*, May 11, 1872, 2.

17. "Opening of a New Organ at the Cathedral of the Holy Name," *Daily Tribune* (Chicago, IL), November 11, 1877, 11.

18. "St. Mary's Catholic Church," *Daily Advertiser* (Boston, MA), October 1, 1877, 4; "The New Organ," *Vox Humana*, November 1, 1877, 1–2.

19. *Master Works for Organ / Volume 10 / César Franck Three Chorales for Organ / Thomas Murray at the Johnson & Son Organ in the Church of St. Mary of the Sacred Heart, Boston, Mass.* Nonesuch Records H-71310, c. 1975, 33⅓ rpm.

20. "Mr. A. Stein," *Sun*, July 4, 1879, 2.

21. David H. Fox, *Hilborne and Frank Roosevelt* (Richmond, VA: OHS Press, c. 2012): 111.

22. "Local Briefs," *Sun*, April 24, 1884, 4.

23. "The Cathedral Organ," *Sun*, April 18, 1884, 4; "Das Orgeleinweihungs-Conzert in der Kathedrale," *Der Deutsche Correspondent* (Baltimore, MD), October 24, 1884, 4.

24. "The Sun. / Telegraphic Summary, Etc.," *Sun*, October 31, 1888, 1; "Grace Church. / A Beautiful New Chancel Completed," *Sun*, December 15, 1892, 8.

25. "Hilborne Roosevelt Dead," *New York Times*, December 31, 1886, 5.

26. "No More Roosevelt Organs. / The Famous Manufactory's Profits do not Warrant Continuance," *New York Times*, October 9, 1892, 9; "The Closing of the Roosevelt Factory," *The Organ* 1, no. 9 (Jan. 1893): 209.

27. "Organ Manufacturer Dies / Adam Stein Succumbs to Paralysis after Four Months' Illness," obituary, *Sun*, August 7, 1922, 9; "Adam Stein," *Sun*, August 8, 1922, 15.

28. "Organ Recital," *Sun*, October 5, 1893, 4.

29. "Peabody's New Organ," *Sun*, November 30, 1898, 10.

30. "The New Organ at St. Mary's," *Sun*, December 13, 1901, 6.

31. "New Organ is Dedicated," *Sun*, September 14, 1908, 8.

32. "Police Investigate after Church's Pride Flag Damaged," *Sun*, May 11, 2023, A3.

Adam Stein (1902)

Light Street Presbyterian Church
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 30 notes, C–f^1

I. GREAT
8 Open Diapason (metal)
8 Dulciana (metal)
8 Melodia (wood and metal)
4 Octave (metal)

II. SWELL (enclosed)
8 Open Diapason (49 metal pipes)
8 Stopped Diapason (wood and metal)
8 Salicional (metal)
8 Aeoline (metal, now Blockflöte 2′)
4 Flute Harmonique (metal)
Tremulant

PEDAL
16 Bourdon (wood)

COUPLERS
Swell to Great, Great Octaves, and Pedal
Great to Pedal

MECHANICALS
Five labelled single-acting composition pedals:
Great Piano, Great Forte, Swell Piano,
Swell Forte, Full Organ
Great to Pedal reversible
Balanced Swell pedal
Wind indicator
Bellows signal

PHOTO WILLIAM T. VAN PELT

Lovely Lane United Methodist Church

Baltimore, Maryland

Construction of this congregation's sixth edifice, a monumental new granite building, began in 1884, based on designs of Stanford White of the New York firm McKim, Mead & White. The church, in the Etruscan style, with a bell tower "modeled after the campanile of Santa Maria, a twelfth-century brick church near Ravenna," was dedicated November 6, 1887. The chapel, with its one-manual Roosevelt Op. 239 and Tiffany windows, was dedicated December 6, 1885. Damaged by water, the Roosevelt organ was silent for many years before its 1985 restoration by Richard Howell.

The organ in the church was built in 1930 by the Austin Organ Co. as its Op. 1738. The case remains from the original organ of 1887, Hilborne L. Roosevelt's Op. 336, which had been enlarged by Adam Stein (1844–1922) in 1914. The Austin instrument incorporates a few of the Roosevelt and Stein pipes. In 2006, David Storey releathered the organ; provided a new blower, regulator, rectifier and rewiring throughout; revoiced some ranks; replaced, added, and extended others; and replaced the large, detached Austin console with an attached console in sympathy with the Roosevelt case, including a new solid-state combination and switching system. The attached console saves floor space in the pulpit gallery where the choir is seated. Minimal work was carried out in the Choir organ for lack of funding.

Of his work on the Austin organ, David Storey wrote in 2023:

> Hailed as an architectural wonder, Stanford White's design for Lovely Lane Church's sanctuary is something of an acoustical and structural oddity. Placing an oval inside a rectangle leads to tremendous amounts of wasted space and very complex construction. It also leads to most unfavorable conditions for reverberation, echo and flutter. Fortunately, the room is very tall and was designed with most ingenious features for heating and cooling, quite advanced for the day. The ceiling, canvas stretched taught, is painted with the astronomically correct night sky for the date the building was dedicated.
>
> The large organ occupies a prominent position about halfway between the floor and ceiling and against the wall behind the lectern. Inside the case the Swell is on top with the Great and Pedal completely enclosed underneath. The Choir division, from the Austin installation, is stuffed in an attic room and speaks into the auditorium through a small opening high and to the right of the organ by the clerestory windows. The recent rebuilding provided this division with its own blower to overcome winding problems. Many of the façade pipes were speaking pipes in the original Roosevelt organ. They are no longer part of the tonal design.[1]

With the arrival in Maryland of Robert Strawbridge in 1760, the Methodist Church got its start in the U.S. The Baltimore City Methodist Society was organized in 1772 in borrowed quarters, a German Reformed Church (now Old Otterbein). The group dedicated its own building on Lovely Lane in 1774. At that time, Methodist societies in this country continued to operate under the authority of John Wesley's English Methodism. Ten years later in December 1784, the Methodist Episcopal Church in the United States of America was founded at Lovely Lane during the famed "Christmas Conference," and Francis Asbury became its first bishop.

In 1786, the growing Lovely Lane congregation built a new brick church on Light Street. The church's name changed to reflect its new location. Yet another new building was

1. David M. Storey, unpublished manuscript, 2023.

dedicated in 1797, following destruction of the 1786 church by fire. In 1872, its building condemned by the city for a street extension, the congregation moved once again. This time they occupied the edifice built in 1843 at Charles and Fayette Streets and subsequently abandoned by a daughter congregation (now the Mount Vernon Place Church) which was moving to Charles and Monument Streets.

When in 1874 the Light Street name was no longer appropriate, the congregation changed its name again, now to the First Methodist Episcopal Church of Baltimore, also known as Baltimore City Station. The latter designation is occasionally heard to this day. In 1954, the name "First Methodist" passed into history, and the congregation is now known as Lovely Lane United Methodist Church.

Alas, the Charles and Fayette location of 1872 proved ephemeral for its new occupants. Continued municipal development demanded the widening of Fayette Street, and the city announced in 1879 that the 1843 building would be razed. After much agonizing, the congregation decided in 1883, under the leadership of their new pastor, John Franklin Goucher, to relocate uptown to the current site on St. Paul Street, though it was at the time several blocks north of the city line.

—William T. Van Pelt

Updated and adapted from Alan Laufman, ed., 1991 Organ Handbook *(Richmond, VA: Organ Historical Society, 1991).*

PHOTOS WILLIAM T. VAN PELT

Hilborne L. Roosevelt, No. 239 (1885)

Restored Richard Howell (1985)
Reservoir releathered David Storey (2008)

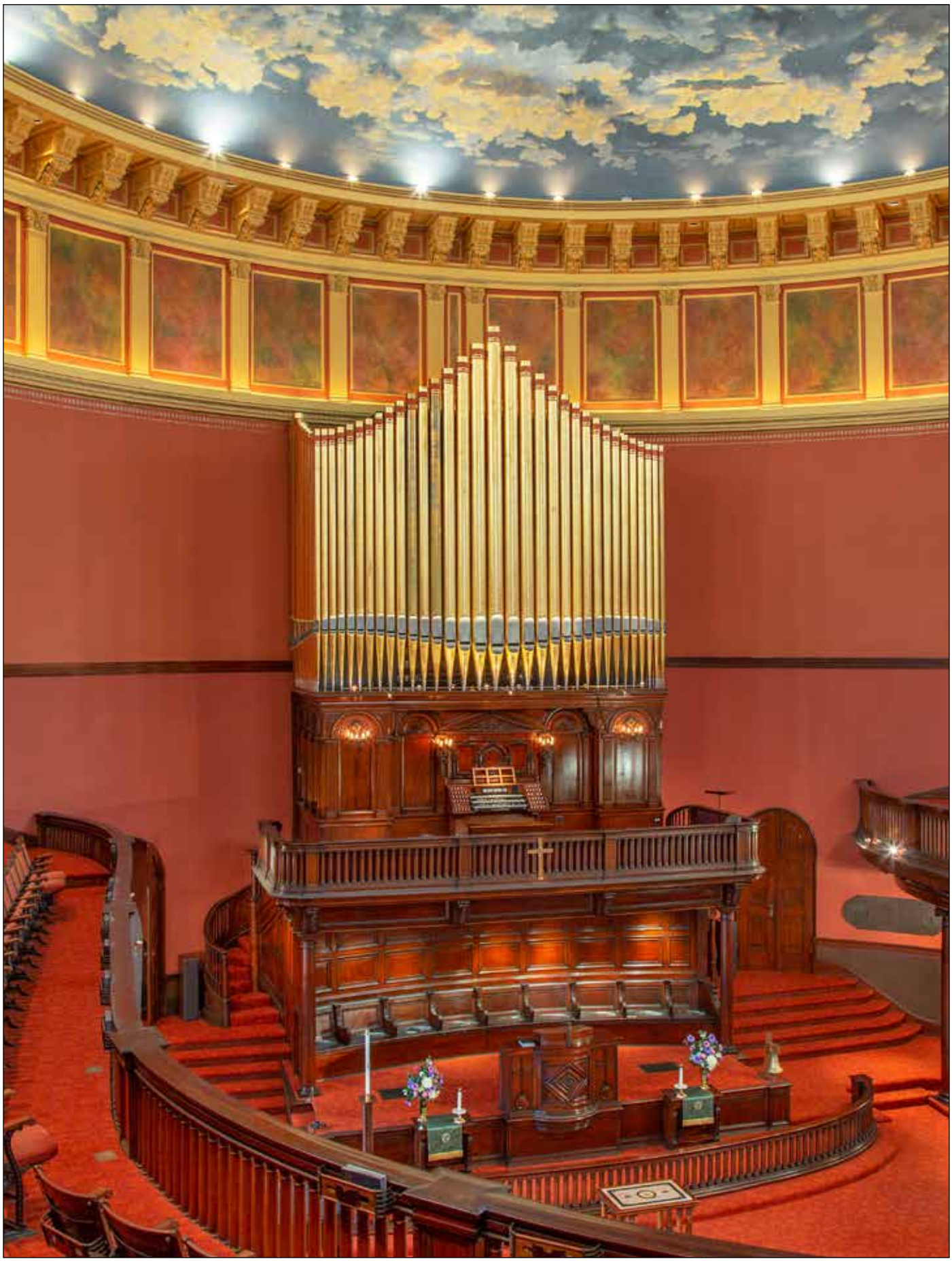
Lovely Lane United Methodist Church
Chapel/Sunday School
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

MANUAL (enclosed)
16 Gedeckt (t.c., 46 wood pipes)
8 Open Diapason
8 Salicional (46 pipes)
8 Doppel Flöte
4 Octave
4 Flute Harmonique
2⅔ Nazard
2 Flageolet
Tremulant (on/off piston)
Manual Octaves

PEDAL (flat)
16 Bourdon (wood)
Manual to Pedal

Bellows signal
Balanced Swell pedal
2 unlabeled single-acting pedals: Piano, Forte



PHOTOS WILLIAM T. VAN PELT

Austin Organ Company, Op. 1738 (1930)

Lovely Lane United Methodist Church
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. CHOIR (enclosed)
8 English Diapason
8 Concert Flute
8 Flute Celeste
8 Dulciana
4 Flauto Traverso
2 Piccolo
8 Corno d'Amour
8 Clarinet
Tremolo
Choir 16, UO, 4
Swell to Choir 16, 8, 4
Chimes
8 Harp
4 Celeste
Swell to Choir

II. GREAT (enclosed)
8 Open Diapason*
8 Doppel Floete
8 Spitzfloete
4 Octave*
4 Flute Harmonic
2⅔ Twelfth*
2 Fifteenth*
8 Tuba Harmonic
Tremolo
8 Harp
4 Celesta
Chimes
Great 16, UO, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4

*new rank or pipes by David M. Storey, Inc., 2006

III. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Gedeckt
8 Salicional
8 Voix Celeste
4 Principal (Gt. Octave 4′ relocated, revoiced, Aeoline toeboard)
4 Flute d' Amour
2⅔ Nazard
2 Flageolet
1⅗ Larigot (engraved "1⅗ Tierce")
Mixture III
8 Cornopean
8 Oboe
8 Vox Humana
4 Clarion (12 new pipes*, ext. Cornopean)
Tremolo
Swell 16, UO, 4

PEDAL
32 Resultant Bass
16 Open Diapason
16 Bourdon
16 Lieblich Gedeckt (Sw.)
8 Flute
8 Dolce Flute
16 Tuba Profunda
Great, Swell, and Choir to Pedal 8, 4

PISTONS
General 1–12 (thumb, toe)
Great, Swell, and Choir 1–8 (thumb)
Pedal 1–8 (toe)
Great, Swell, and Choir to Pedal 8 (thumb, toe)
Swell and Choir to Great 8
Setter
Cancel
Sforzando (toe)

Expression pedals Choir, Great, Swell
Crescendo pedal

Lutheran Church of the Redeemer

Baltimore, Maryland

Wilson Stevenson Reiley (July 14, 1858, Frederick, MD–June 15, 1941), who built the mechanical-action instrument in Redeemer Lutheran Church, claimed that building organs is "as natural as to eat."[1] The son of the Methodist minister Rev. McKendree Reiley, he built his first organs in the family parsonage.[2] Wilson worked for the Bradbury Piano Co.[3] (1225 Pennsylvania Avenue[4]) in Washington by ca. 1877 and was building organs at 3207 M Street, Georgetown, by 1881.[5] His organ workshop was located at 1245 High (32nd) Street, West Washington, by June 1887 at latest.[6]

A brief business partnership with Levin T. Cartwright as "Cartwright & Reiley, in the piano and music business, at 937 F St. NW, Washington, D.C., not having been consummated" was dissolved in January, 1888.[7] Auctions of organs "stored in the name of Wilson S. Reiley" occurred on March 2, 1904, and July 26, 1905, "to pay storage charges."[8] Accounts of new Reiley organs built after about 1905 have not surfaced. His firm was last listed in directories in 1922. Reiley "appears to have been trained in the Roosevelt/Stein tradition," relates the organbuilder Gerald L. Piercey.[9]

Wilson moved with his family to Washington, D.C., in 1879. He was an organist with a 33-year tenure at St. John's Lutheran Church, following ten years at Rock Creek Episcopal Church. In 1917 at age 58, he married Florence I. Etchison, age 52.[10] Organs noted in newspaper accounts include:

1887. M.E. Church South, Washington Street,[11] Alexandria, VA, 830 pipes, first public performance by Reiley May 1, 1887.[12] Cost $2,500.[13] Reiley rebuilt this organ in 1907.[14]

1888. St. Paul's English Lutheran Church, 11th & H Streets NW, Washington, DC, 16′x6½′x22′, eight double-acting combination pedals, water motor, 1,171 pipes, located at front of the church "in the rear of the pulpit."[15]

1892. Concordia (German) Evangelical Lutheran Church, 20th & G Streets NW, Washington, DC, cost $1,800, "not yet finished" on May 16, 1892.[16]

1894. Harlem Park M.E. Church, Baltimore, MD, where Reiley's father was pastor, cost $1,000.[17]

1. "W.S. Reiley," *Critic and Record* (Washington, D.C.), June 25, 1887, 3.

2. "Rites for W.S. Reiley Will Be Held Tomorrow," *Evening Star* (Washington, D.C.), June 17, 1941.

3. "W.S. Reiley," 3.

4. "The History of Bradbury Pianos and 1757 Q Street" https://tinyurl.com/ohs2024-11.

5. "Rites for W.S. Reiley."

6. "W.S. Reiley," 3.

7. "Notice—The Agreement," *Evening Star*, January 25, 1888.

8. "Thomas Dowling & Co. Aucts." *Evening Star*, February 27, 1904, 30; July 20 and 25, 1905, 18 and 15.

9. "A Riley *[sic]* Tracker, 1893, Restored," *The Tracker* 21, no. 1 (Fall 1976): 13.

10. "Marriage Licenses Issued," *Evening Capital* (Annapolis, MD), September 6, 1917, 4.

11. OHS Pipe Organ Database, instrument ID 17957, https://pipeorgandatabase.org/instruments/17957.

12. "New Organ" *Alexandria Gazette* (Alexandria, VA), May 2, 1887, 3; "Personal," April 30, 1887, 3.

13. "W.S. Reiley," 3.

14. "Organ Recital at Methodist Episcopal Church" *Evening Star*, June 29, 1907, 3.

15. "A Transformed Church," *Evening Star*, November 28, 1888, 6; "Grand Organ Recital," *Evening Star*, November 27, 1888, 8; "Rites for W.S. Reiley."

16. "Die neue Concordia-Kirche," *Der Deutsche Correspondent* (Baltimore, MD), May 16, 1892. Thanks to Stephen L. Pinel for alerting me to this source.

17. "New Organs for Two Churches," *Sun*, October 30, 1894, 8.

PHOTO WILLIAM T. VAN PELT

1904. St. Mary's Church, Alexandria, VA, walnut case in gallery, 12′x12′x15′, tubular pneumatic key and stop action, "Little Giant" water motor, two manuals and nineteen ranks.[18] Reiley inaugurated it on February 11, 1904.[19] The Reiley organ replaced one built in 1877 by "Schumaker [George A. Schumacher] & Co." of Baltimore, MD, first used on Sunday, April 29, 1877. The Schumacher organ "is much larger than the one it replaces."[20]

Reiley appears to have built relatively few new organs, as evidence of only about seven have come to light. The Reiley organ at Redeemer seems to be one of three extant and was built for an as-yet unknown original location. As editor of the *Organ Handbook* for the 1991 OHS Convention, Alan Laufman recounted something of the instrument's history:

> The Reiley organ was for many years in the gallery of Mount Moriah African Methodist Episcopal Church in Annapolis, Maryland. In 1970, the congregation was forced from the building because of urban renewal, and the organ was sold to the Reformed Presbyterian Church in Manassas, Virginia, where it was partially set-up. Eventually, the Manassas church decided to seek an instrument more appropriate for the available space, and the Organ Clearing House found for them a one-manual Odell, Op. 80, 1869. The Reiley was then purchased by the Lutheran Church of the Redeemer.
>
> Prior to its purchase by the Manassas church, the Reiley had suffered many misfortunes. Some parts, in storage after the organ was removed from the Annapolis church, were damaged in a fire. Other parts had been ruined by incompetent maintenance, or were missing altogether. The organ was carefully restored by David Storey for installation at Redeemer.[21]

Laufman likewise related the history of Redeemer Lutheran and the electropneumatic organ in the chancel:

> A Sunday-school in the home of Dr. and Mrs. Charles A.A.J. Miller of Irvington, started in 1898, led to the founding of the Lutheran Church of the Redeemer later that same year. The next year, the young congregation built the present stone building, which housed a reed organ. In 1922, proposals for a pipe organ were solicited from several builders, unnamed in the church minutes. Bids ranged from $1,900 to $3,900 but were tabled, and the minutes do not mention the subject again. The renovated and enlarged building was dedicated in a four-day event, 3–6 June 1923; "the organ, while ready, had not yet been set up." (The more things change, the more they stay the same . . .). The organ was dedicated on 22 July.
>
> Research thus far has failed to reveal who built the instrument, which had two manuals, 9 ranks, and electropneumatic action. The number "506" is on the Octave 4′, and the number "376" is on the Stopped Diapason 8′. "H.V. Clark—H.M.—4/23" is inscribed on the Dulciana 8′. In 1949, the building was enlarged again, and the organ was rebuilt and enlarged by C.W. Evans & Bro., adding three new stops and replacing the console. The rebuilt organ was dedicated with a recital by Richard Wegner on 4 December 1949.
>
> By 1987, the organ had fallen into disrepair, and the church obtained the tracker-action Reiley organ now in use . . ..

Wilson S. Reiley (ca. 1890)

Restored David M. Storey (1988)
Lutheran Church of the Redeemer
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

I. GREAT
8 Open Diapason (metal)
8 Melodia (wood and metal)
8 Dulciana (46 metal pipes)
4 Principal (metal)
Swell to Great
Swell to Great Octaves

II. SWELL (enclosed)
8 Viola Diapason (46 metal pipes)
8 Stopped Diapason (wood and metal)
8 Salicional (wood and metal)
4 Flute Harmonic (metal)
8 Oboe (t.c., 46 metal pipes)
Swell Tremolo

PEDAL (flat)
16 Bourdon (wood)
Great and Swell to Pedal

Balanced Swell pedal
Wind indicator
Mechanical action

This Reiley organ was played during the 1991 OHS Convention by Elise C. Hoermann. As organist of the church, she provided impetus to acquire and restore the instrument. After the convention, the 1923/1949 electropneumatic organ was renovated and returned to use. The Reiley organ is not often used despite its excellent restored condition and fulsome sound. The church has offered it for sale in recent years.

—William T. Van Pelt
Aided by Stephen L. Pinel and David M. Storey

18. OHS Pipe Organ Database, instrument ID 61098, https://pipeorgandatabase.org/instruments/61098.

19. "Organ Recital," *Alexandria Gazette*, February 12, 1904, 3.

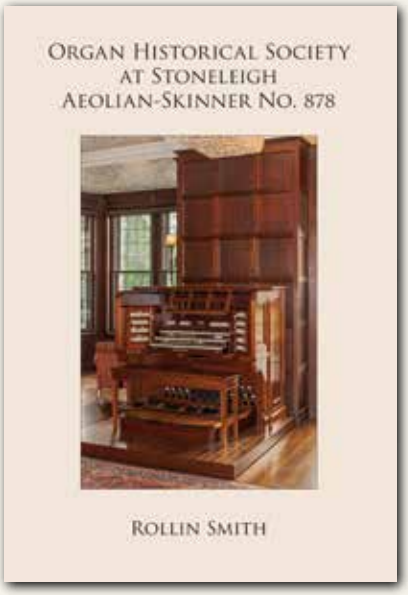
20. "Local Matters / New Organ," *Alexandria Gazette*, 78, April 30, 1877, 4. Thanks to Stephen L. Pinel for having pointed this out.

21. *1991 Organ Handbook* (Richmond, VA: Organ Historical Society, 1991), 83.

Organ Historical Society at Stoneleigh
Aeolian-Skinner No. 878

THE ORGAN AT STONELEIGH

This is the story of the Aeolian-Skinner organ at Stoneleigh, the former home of the Haas family and now the headquarters of the Organ Historical Society. The organ contract was signed in 1931 with the Aeolian Company, the world's premiere builder of residence organs. But with the new company formed in 1932 by the merger of Aeolian with the Skinner Organ Company, this became the first residence organ installed by the new Aeolian-Skinner Organ Company. Rollin Smith's book traces in detail the organ from its first home in West Orange, New Jersey, to its present home in Villanova, Pennsylvania. From the wealth of documentation on the Aeolian and Skinner firms available in the OHS Library and Archives, the story of this unique instrument is told through contracts, shop notes, architectural drawings, and photographs—a truly fascinating history of a historic American organ.



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Martini Lutheran Church

Baltimore, Maryland

In 1835, German Lutheran immigrants established the Second Evangelical Lutheran Church at the corner of Saratoga and Holliday Streets, northeast of downtown Baltimore. Members of the church who lived in the Federal Hill area south of downtown endured a two-mile walk in each direction to attend church and school. It quickly became clear that a church and school in the Federal Hill area were necessary. The school appeared in 1844, and the church was dedicated on May 10, 1868.[1] After much discussion, the church adopted the unwieldy official name "Martini German Evangelical Lutheran Church of the Unaltered Augsburg Confession in Baltimore, Maryland." The abbreviated name "Martini Lutheran Church" was, of course, much preferred by the congregation.[2] Between 1868 and 1870 a new school was constructed behind the church, bells were installed, and the 1846 eight-stop James Hall organ from Second Evangelical Lutheran Church refurbished and installed.[3] The organ was described as one of the finest in the city, having extraordinary power with deep and sweet tone.[4]

Purchased in 1846 for $800, the Hall instrument served the church until 1886 when the Hilborne L. Roosevelt organ, No. 329, was installed at a cost of $3,000. The Hall organ was taken in trade as part of the contract. The James Hall shop existed during the years 1845 and 1846, producing very few organs bearing his nameplate. Henry Erben bought out the firm in late 1846, and Erben retained Hall to supervise his Baltimore branch. Interestingly, Erben apprenticed with the leading organ builder of that period, Thomas Hall, James' older brother. Thomas, who had his factory first in Philadelphia and later in New York, constructed several significant organs for Baltimore churches.

In the 1970s the church was condemned to make way for an expressway. After nearly giving up on the idea to relocate in the Federal Hill area, the then-mayor of Baltimore, William Donald Schaefer, intervened and aided the congregation to identify a new site it could afford. The new church and hall were dedicated on November 6, 1977, at the corner of Henrietta and Hanover Streets, just two blocks east of the old structure. Many of the treasures, including the Roosevelt organ, were relocated to the new church. At that time, Baltimore residents protested the planned construction of expressways through the city's most historic areas. Expressway construction ceased, but not before the new church was built and consecrated. As a result, the former Martini Lutheran Church still stands at the corner of West Henrietta and South Sharpe Streets. However, the structure has been converted to residential units. A plaque on the outside of the building reads "'Bell Tower Commons' 1888; Martini Evangelical Lutheran Church 1867–1977."

Hilborne Lewis Roosevelt (1849–1886) was first cousin to President Theodore Roosevelt and second cousin to President Franklin D. Roosevelt. He took a distinct career path from that of his family.[5] More interested in pipe organs and invention than politics or business, he trained as an apprentice both in the U.S. and Europe. He established the Roosevelt Pipe Organ Builders in 1870 with his brother Frank, with factories in New York City, Philadelphia, and Baltimore. At age 20, he was granted the first U.S. patent for an electric pipe organ, displayed at the Philadelphia Centennial Exposition in

1. E.F. Englebert, "Martini Lutheran Church in Baltimore," *The Report: Society for the History of the Germans in Maryland* 26 (1945): 30–32, https://tinyurl.com/ohs2024-06.

2. "Martini Lutheran Church," https://tinyurl.com/ohs2024-07.

3. "Martini Lutheran Church: Heart and Soul. The 150th Anniversary History," https://tinyurl.com/ohs2024-08.

4. "New Organ," *Sun* (Baltimore, MD), October 3, 1846, 2.

5. "History of Our Organs," https://tinyurl.com/ohs2024-09.

PHOTO LEN LEVASSEUR

Hilborne L. Roosevelt, No. 329 (1886)
Maryland Church Organ Company (1926)
Thomas Eader (1977)

Martini Lutheran Church
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

I. GREAT
8 Open Diapason
8 Dulciana
8 Dopple Flote
4 Octave
4 Rohr Flote
2 Fifteenth

II. SWELL (enclosed)
8 Stopped Diapason
8 Salicional
8 Vox Celeste
4 Flute Harmonique
4 Violine
4 Octave
8 Trumpet
8 Oboe
Tremulant

PEDAL
16 Bourdon
16 Lieblich Gedeckt
8 Violincello

COUPLERS
Swell to Great 8, 4
Swell and Great to Pedal 8

PEDAL MOVEMENTS
Swell Piano
Swell Forte
Great Piano
Great Forte
Great to Pedal Reversible

1876. Roosevelt was also instrumental in the development of the telephone, having received several patents that returned royalties for many years. He was a close friend of Thomas Edison and presented Edison with one of his smaller organs. One might say Roosevelt played a part in the development of the incandescent light bulb, since Edison used the organ to keep his workers awake as they labored through the night to perfect that invention. Roosevelt's pipe organ was the first ever to be recorded, thanks to Edison. Whereas Roosevelt may not have cultivated political or business interests, he certainly had the skills to build pipe organs at a profit.

The 1846 James Hall instrument served Martini Lutheran Church well, but the building was designed to hold a much larger organ in the balcony. Search for a new pipe organ began on October 30, 1882. The original choice was an instrument built by the Barckoff Organ Company in Pomeroy, Ohio, but the firm could not deliver an organ within the period required by the church. Ultimately, the congregation contracted with Hilborne Roosevelt, so that Roosevelt's instrument could be dedicated on June 20, 1886. Roosevelt himself passed away aged 37, just six months after the dedication. The organ was designed and built in the Baltimore Roosevelt Factory on Redwood Street in downtown Baltimore, just a few blocks north of the church. As with most organs in Baltimore during that period, the organ was fueled by water. Only in 1905 was the waterpower mechanism replaced with an electric blower. In 1926, the Maryland Church Organ Company rebuilt the organ and added four stops in the process: a Rohr Flote 4′ on the Great division, Vox Celeste 8′ and Vox Humana 8′ on the Swell, and Lieblich Gedeckt 16′ in the Pedal.[6] At some point the Vox Humana was replaced with an Oboe 8′.

In 1977, the Maryland organbuilder Thomas Eader relocated the instrument to the new church. Despite the move, the organ integrates into a space that proves quite hospitable to it. Similar in tonal architecture to the nearby Old Otterbein Niemann, the Roosevelt organ is larger and more generously equipped.[7] There are more stops available above unison pitch, a second reed, and both a loud and soft 16′ flute in the Pedal. An 8′ string in the Pedal adds a very nice bite.[8] Chimes are playable from an electric keyboard located above the Swell manual in a space created by removal of the nameboard. Couplers operate via pairs of on/off pistons in the key slips beneath the Swell and Great manuals. Restoration began in 2013 and continues in 2024.

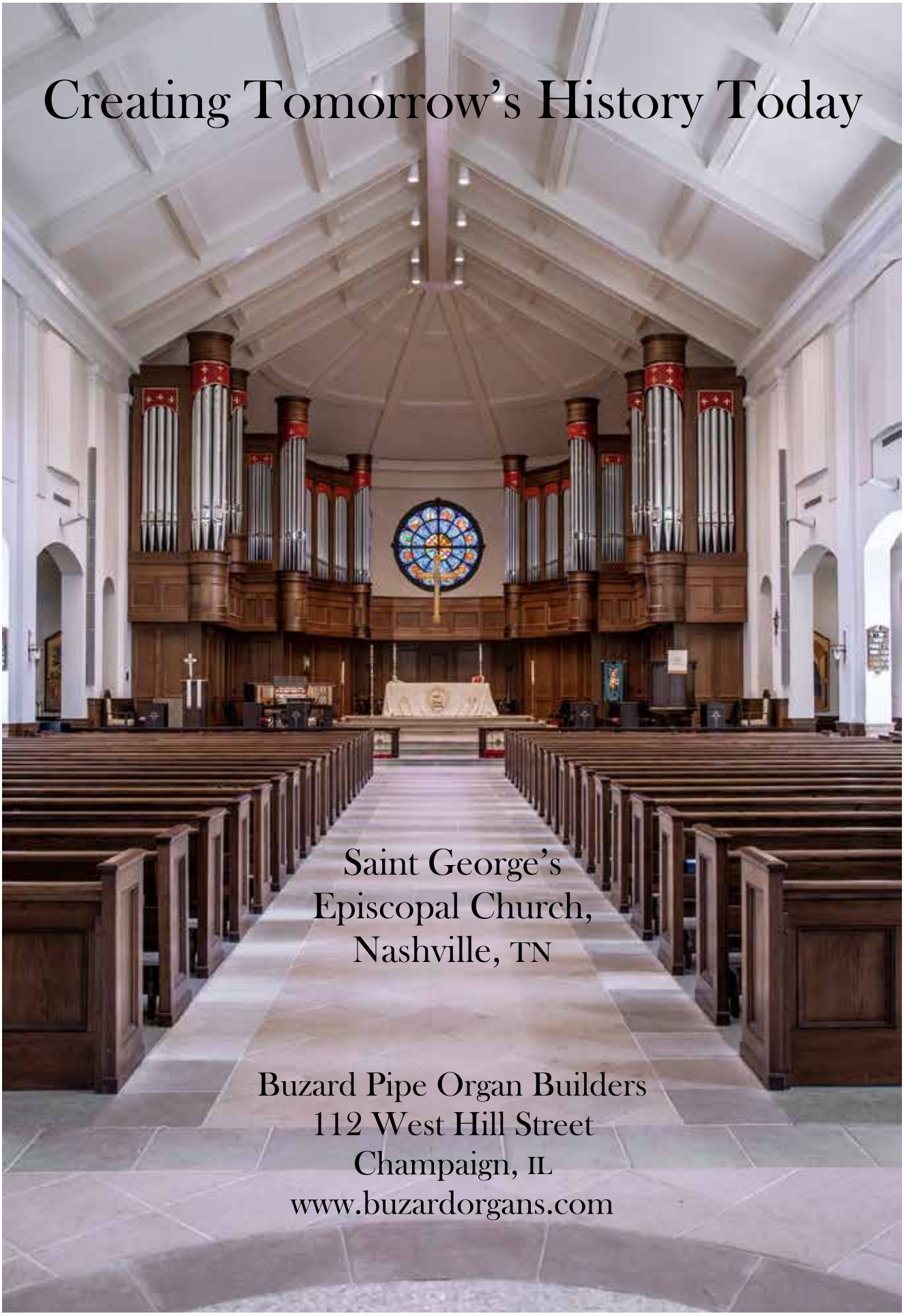
—Charles English

6. "Thomas Stephen Eader, Jr., 1977. Originally Hilborne L. Roosevelt (Opus 329, 1886), St. Martini Lutheran Church, Baltimore, MD, US," *The Organ Historical Society, Pipe Organ Database*, https://tinyurl.com/ohs2024-10.

7. Thomas S. Eader, "The Baltimore Builders," *The Tracker* 3, no. 1 (October 1958): 4.

8. Alan Hastings, "Saturday, September 25th Crawl to Three Mechanical Organs in Baltimore, Maryland," Hilbus Chapter OHS Newsletter *Where the Tracker Action Is* 34, no. 3, whole no. 305 (October 2004): 2–3.

Creating Tomorrow's History Today



Saint George's
Episcopal Church,
Nashville, TN

Buzard Pipe Organ Builders
112 West Hill Street
Champaign, IL
www.buzardorgans.com

Mount Calvary Catholic Church

Baltimore, Maryland

October 16, 2023, marked the sixty-second anniversary of the first public hearing of the Andover Organ Company's Op. 35 at Mt. Calvary Church in Baltimore. The 1961 Inaugural Recital Series encompassed four consecutive evening recitals that featured Arthur Howes of Mt. Calvary; Donald Mackey of The Church of the Messiah, Montreal; Piet Kee of the Laurenskerk, Alkmaar, The Netherlands; and Heinz Wunderlich of the Jakobikirche, Hamburg, Germany. The festival concluded with a Service of Blessing and Dedication of the new instrument. It would be no exaggeration to state that this extraordinary five-day celebration ushered in a tectonic shift in American organ building.

To understand how Andover's Op. 35 came to exist and why it was so influential, it is important to reflect on the organ scene in America in the 1950s. The so-called Organ Reform Movement, or *Orgelbewegung*, had reached North American shores from Germany. Initially arising as a reaction by organists and organ builders to the perceived excesses of Romantic-era pipe organs, the movement sought to bring about awareness of historical performance and antique instruments. A leading proponent in Germany was Albert Schweitzer, who opined that an organ should primarily be judged by its ability to perform the music of J.S. Bach. In America the movement was championed by the concert organist E. Power Biggs, whose recordings and Sunday morning radio broadcasts were popular in the 1940s and 1950s. A main tenet of the *Orgelbewegung* was what has come to be called "articulate voicing." The German builders, based on their observations of historic instruments, concluded that this could be achieved only through the adoption of low wind pressures, small scales, and low cut-ups. Moreover, they declared that nicking was to be strictly avoided. Other principles of the Organ Reform doctrine included tracker key action, shallow casework, and rejection of the Swell division.

There is no doubt that Arthur Howes was the driving force behind the Mt. Calvary organ. In 1947, Howes established the Organ Institute in Andover, Massachusetts, a stated ambition of which was to broaden the reach of the Organ Reform Movement in North America. Thomas Byers, who attended the Institute in its earliest years along with his organist wife Dovianna Barrens, was motivated by the experience to open a new organ shop. Byers, who had some organ building proficiency from his work with Pilcher in Louisville, Kentucky, vowed rigorous adherence to the Organ Institute's values. For the company name, he chose Andover due to its association with the Institute. The year was 1948.

Initially, the company was a one-person operation out of Byers's home in Lawrence, just north of Andover. Seven years after its inception, in the same year Arthur Howes accepted his Peabody appointment, Charles Fisk joined Andover as

PHOTO LEN LEVASSEUR

C.B. Fisk (Andover-Flentrop), Op. 35 (1961)

Mount Calvary Catholic Church
Baltimore, Maryland

Manual compass: 56 notes, C–g³
Pedal compass: 32 notes, C–g¹

I. RUGWERK

8 Holpijp
8 Quintadeen
4 Prestant
4 Roerfluit
2⅔ Nazard
2 Octaaf
1⅗ Terts
1⅓ Quinta
1 Siffluit
Scherp III
8 Kromhoorn

II. HOOFDWERK

16 Bourdon
8 Prestant
8 Roerfluit
8 Fluit Dous
4 Octaaf
4 Spitsfluit
2⅔ Quinta
2 Superoctaaf
2 Blokfluit
Mixtuur IV
Cornet III
Cymbaal III-V
8 Trompet (horizontal)

PEDAAL

16 Subbas
16 Gedekt
8 Octaaf
8 Pommer
4 Superoctaaf
4 Vlakfluit
2 Nachthoorn
Ruispijp IV
Mixture IV
16 Fagot
8 Trompet
4 Schalmei

On/off settable mechanical combination pedals for left-side jamb (Hoofdwerk)

junior partner. Fisk was in the middle of an apprenticeship with Walter Holtkamp in Cleveland but was looking to return to New England. The company had by then moved into a two-story wooden building in nearby Methuen. Andover's Op. 25, a two-manual organ for the chapel of the Rice Institute in Houston, Texas, was commissioned not long after Charles's arrival. Built with slider chests and electro-pneumatic key action, it is still in use today. Tom Byers left the company in 1958, ten years after he had founded it, and Charles Fisk became owner and president. His staff at that time included Leo Constantineau (designer/draftsman), former Holtkamp employee Walter Hawkes (shop foreman), and Robert J. Reich (electrical engineer). The arrival of Fritz Noack, fresh from his apprenticeship with Rudolf von Beckerath, added some legitimate European know-how and experience to the workforce.

During this time, Charles gained exposure to many antique organs in the greater Boston area, in large part through the offices of his good friend Melville Smith. Smith was an organist, theorist, early music pioneer, and director of the Longy School of Music in Cambridge.

Together, they investigated surviving examples of nineteenth-century American trackers. These experiences solidified Charles's sense about the superiority of tracker key action and the advantages it offered the player. In 1958, Flentrop installed a 3-manual 27-stop instrument in Adolphus Busch Hall in Cambridge. Commissioned by E. Power Biggs, this organ was well-known to Charles. The instrument was among the first, and for many years the most prominent example in the U.S. of, the tracker organ revival. That same year, Andover secured a contract to build a new organ for Redeemer Lutheran Church in Lawrence. The terms of the contract did not specify the type of key action, but the outcome was the first new mechanical-action organ built by an American firm in the postwar era. Dedicated on Palm Sunday, 1959, the 2-manual 10- stop Op. 28 was a pivotal instrument for Charles Fisk. After this experience, he would not return to electro-pneumatic key action.

The earliest written communication in the Fisk company files between Arthur Howes and Charles Fisk dates from October 23, 1958. Arthur invited Charles to write an article for the *Organ Institute Quarterly* about his views on voicing. "It seems to me that even well-informed organists and organ builders have vague ideas that are rather generalized about these matters, and it would be a valuable contribution if you could set them straight." Though no article resulted from this invitation, Arthur clearly was drawn to Charles's freethinking views on the art of voicing, even if some of them were outside of the stringent confines set by the most diehard Organ Reformers.

Two months later, on December 29, 1958, Howes again wrote to Charles, for the first time mentioning a new organ

for "a Baltimore church." Arthur had previously been in communication with his builder of choice, Dirk Flentrop, but had become alarmed by Flentrop's recent price increase and his extensive backlog of work. Signing on with Flentrop meant years of waiting, something Mr. Howes had hoped to avoid. To provide a solution, Flentrop himself proposed a collaboration with Andover. Arthur wrote to Charles, "I'm glad to know that you and he are getting together, and I hope that the arrangement will be mutually satisfactory." Howes went on to ask what Andover would charge to build a 30-stop tracker organ, and how long it would take. Three weeks later, on January 19, 1959, Arthur wrote to Charles once more, this time mentioning the church by name, and enclosing two possible specifications, one of three manuals, the other of two.

In response, Charles generated some dimensioned sketches and preliminary interior layouts for a 3-manual instrument. Arthur responded at length, expressing concern about available space in the gallery. He also remarked, "The Andover Company is still definitely in the situation. However, I would advise you not to go to all the work of planning the instrument and figuring the exact price until further development more surely justifies such an investment of time and effort." In closing, Howes strongly recommended that Charles come to Baltimore to visit the church in person.

Not long afterward, Charles heard from Dirk Flentrop directly. On March 3, 1959, Flentrop wrote, "With Mr. Howes I had correspondence about a new organ in his church in Baltimore. Being that my time of delivery is too long for him, Mr. Howes suggested to have the organ made by you, eventually that I would give you some suggestions, blueprints, and scalings."

It seems that Charles heeded Arthur's advice about making a visit to the church. On March 11, Howes wrote to Charles thanking him for coming to advise them about the new organ, and he divulged that he had received a letter from Flentrop expressing willingness to work with Charles on the building of the Mt. Calvary organ in the Andover workshop. Arthur then recommended that Charles make a proposal directly to Dirk Flentrop as to what the precise details of such an arrangement should be. Below the typed text of the letter, Arthur scribbled an addendum: "P.S. Apparently our situation seems to be this: for publicity purposes a <u>European</u> organ is <u>the</u> <u>thing</u>; therefore we need Flentrop's <u>name</u> somehow. You take it from there, or ask me whatever you would like to have me do about it!" (emphases original)

Two weeks later, on March 26, Arthur wrote yet again to Charles. He reiterated the need for a European builder's name on the organ but stated plainly that this condition would be perfectly satisfied if the organ were to be built in the Andover shop to a plan that was of European origin. Furthermore, "Since Mr. Flentrop seems to be willing to cooperate in such a venture, would we be asking too much of you, if we entered into a contract with you, to build an organ in this way?" As a bit of an enticement, Arthur went on to suggest that, even under the terms of such an arrangement, it might be possible for Charles to incorporate some of his own ideas into the organ design, especially concerning the tonal aspects. "If you and I in conference together decided on such features, there could really be no objection to them on the part of Mr. Flentrop or anyone else." As a further sweetener, Howes offered the possibility that Mt. Calvary Church might be willing to bear the expense of Charles's joining him on the Organ Institute's European tour in July. This would give them both an opportunity to meet directly with Flentrop in Holland to discuss particulars of the project.

It took Charles three weeks to generate the organ specifications and contract. On April 16 he enclosed both with the following letter to Howes:

> Here, very quickly gotten up, is our contract: I hope it is not alway [*sic*] unacceptable. Because this is a sizeable job for us, we have figured our costs several different ways in order to reassure ourselves that the price of $1,400 per stop is adequate. We think it is, although we feel fairly certain that none of us will be driving Cadillacs as a result of it, either. One of the most compelling things about it, of course, is that we all feel it is our logical next step; there isn't anyone in the whole organization who is not really eager to undertake the job of building this organ, and you probably realize that this is quite an important factor in achieving an artistic result.

A contract for a 31-stop, 3-manual organ, signed by Charles B. Fisk and dated April 16, 1959, was ratified by the church parties on April 20. The contract stated that the organ was to be installed in the church and be ready for use by September 30, 1960, or as soon as possible thereafter in the event of delays beyond the control of either party.

Charles's next letter, on April 27, began with thanks to both Arthur and Father Ellis, the rector, for placing their confidence in the Andover Company. He told his correspondents that he had written to Dirk Flentrop to ask for drawings and pipe scales to make a beginning with him. The Dutch firm of Stinkens would be making the pipes. In closing, referring to Arthur's letter of March 26, Charles wrote,

> Your tempting idea about the church's sending me to Europe with you has been on my mind. I am pretty well reconciled to the idea that I am not destined ever to go to Europe—this after the failure of several previous efforts on my part—but I have never given up hope, quite. Actually, I am sure that a visit with Flentrop, and perhaps to other places, would have an effect on the design of the organ for Mount Calvary; at the same time, it somehow just seems too good to be true that the church, which has been so generous already, should think seriously of the expense of such a trip. But <u>I</u> am certainly willing! (emphasis original)

The next several communications between Arthur and Charles were primarily concerned with the details of specification, interior layout, and case design. By way of his many letters, Arthur signaled that he wanted direct involvement in decisions concerning all details. Stephen Paul Kowalyshyn, a longtime Fisk colleague who studied with Mr. Howes at Peabody from 1967 through 1971, says that Charles told him that he always felt Arthur was a frustrated organ builder. Indeed, Howes made no attempt to hide his fascination with all the finer points of creating a superb pipe organ.

Throughout the spring of 1959 the correspondence between Arthur and Charles continued unabated. On May 18, Arthur wrote, "Very soon I will write you a detailed description of the characteristics of each stop of the organ as I now imagine them. In the meantime, I can say that in general I would like to have the organ voiced on the lightest possible wind pressure, without nicking, and generally with open toe holes." There was also some consideration of doing away with the third manual (Brustpositif) due to space limitations in the gallery. Charles had been sending along preliminary ideas for case design, all of which included the Brustpositif.

To this point Arthur had not been fully convinced by any of the sketches that had come his way. In the May 18 letter, he wrote, "I have been thinking again about the possibility of making the organ a large two-manual rather than a small three-manual instrument. This would eliminate the difficulty that you are now dealing with in planning the case, and if the economy of such an arrangement would allow us one or two more stops, I think I would actually prefer it."

In the same letter, Arthur promised to get Charles copies of his Silbermann scales, something Charles had been asking for since Arthur had made known his respect for the organs of Silbermann some months earlier. But there was some confusion as to which Silbermann Arthur was referring to—Charles assumed it was Andreas, the older brother who worked in Alsace. But Arthur, not mincing words, made it clear which brother he meant: "They are Gottfried Silbermann's scales. I do not consider Andreas Silbermann's organs to be of a quality equal to those of his younger brother. The only really outstanding organs that bear Andreas's name are a couple that were planned and executed almost entirely by Gottfried upon the completion of his apprenticeship with Andreas."

One could conclude from these remarks that Mr. Howes had been to Saxony to hear some of Gottfried's organs. This implied travel to East Germany, behind the Iron Curtain, but it would not be until 1968 that Howes's annual Organ Tour would venture there. In any case, whether he had experienced these organs in person or not, Howes was apparently eager to have elements of the Gottfried Silbermann sound at Mt. Calvary. This is very interesting, especially considering that the wind pressures employed by Gottfried were typically either side of 75mm, or about 3″ water column. Earlier in his May 18 letter, Howes had maintained that he wanted the organ voiced on the lightest possible wind pressure. But the reason apparently had nothing to do with the sound of the organ. In Steve Kowalyshyn's words, "Arthur was keen to address the universal complaints at the time that tracker action was always just too heavy. Hence, his and Charles's use of (ridiculously) low wind pressures in Opus 35." The wind pressure that Fisk settled on was 44mm, a shade under 1¾″, but higher than Arthur's suggestion of 40mm.

Concerning the stoplist, the final disposition of the manuals is akin to those of the two-manual village organs of Gottfried Silbermann—like Reinhardtsgrimma, Großhartmannsdorf, and Crostau—and there is some influence of Gottfried's scaling in certain of the flute ranks. The Baltimore Pedaal has many more voices than that of any two-manual Gottfried Silbermann and is, in terms of disposition, modeled after those of Arp Schnitger. For all the artistic purity that Mr. Howes was calling for in the Mt. Calvary instrument, he was not opposed to this kind of commingling of Gottfried Silbermann and Arp Schnitger. In terms of mid-twentieth-century American organbuilding, this was an early brand of eclecticism. But to be clear, the Gottfried Silbermann sound is decidedly not found at Mt. Calvary, and the wind pressure has everything to do with it.

The story of Op. 35's keyboards is a long and winding road. On this subject, Steve Kowalyshyn recalls that Arthur wanted "non-glaring" keyboards. In answer, Charles chose rosewood for the naturals and ebony sharps. But Arthur insisted on a more reddish-colored wood for the naturals. Ultimately, the decision was made to cap the naturals in cocobolo wood, a dense hardwood from Central America. Charles thought that choice ill-advised due to cocobolo's tendency to wear unevenly, and this is indeed what happened. In 1968, only seven years after the organ's completion, the keyboards needed renovation. In addition to the wear issues, there was a problem with the spacing of the sharp keys. William Dowd, maker of the original keyboards, replaced the natural key covers with ebony, and he corrected the sharp positioning while replacing the original ebony sharps with ivory-capped pearwood.

Arthur insisted on wood trackers, but his preference was at some point overruled by Charles. The organ was designed and built with 2mm aluminum wire trackers, apart from the Rugwerk horizontal tracker run, which was made of spruce. The Fisk workshop would continue to use aluminum for another forty-five years, or until carbon fiber became the material of choice.

Regarding voicing, Arthur's stated preference was for "chiff but no eggs frying." Charles was not a passionate devotee of

PHOTO WILLIAM T. VAN PELT

the Organ Reform Movement, in particular its dogmatic approach to scaling and voicing, and he had always been upfront with Arthur about that. The root of his disagreement with the German neo-Baroque builders was their unyielding insistence on no nicking. In his opinion, they had painted themselves into a corner, for to achieve tolerable tone under the no-nicking rule, it was mandatory that they close the flueways to hairline openings. This may have resulted in articulate speech, but the sustained tone, even with open toes, was thin and devoid of foundation. For Charles, the ideal principal pipe was voiced with an open windway (as found in the work of the old builders), and just enough nicking, or "antiquing," of the languid edge to rid the tone of the unpleasant sizzle that the open windway otherwise caused. In this way, he felt, one could achieve articulate speech and, simultaneously, the warm, full-bodied tone of the antique organs.

In July 1959 Charles accompanied Arthur to Europe. A group of seventeen people visited organs in Holland, Germany, Denmark, Austria, and Switzerland. Highlights included the Schnitger organs in Zwolle and Alkmaar, both of which had recently been restored by Flentrop; the Jakobikirche and Katharinenkirche in Hamburg; Steinkirchen; the Marienkirche and Jakobikirche in Lübeck, and the Compenius organ at Frederiksborg Castle. On his own, and at the recommendation of Melville Smith, Charles found his way to the Alsatian town of Marmoutier, where he spent an entire day studying in detail the 1710 Andreas Silbermann organ in the Abbey Church. He was captivated by this instrument, so much so that, ten years later, it served as the tonal model for the Fisk at Old West Church in Boston, to this day one of the firm's most respected organs. Charles extended his tour in order to return to the Netherlands for consultation with Dirk and Arthur regarding the Mt. Calvary organ.

Out of those meetings came a unanimous desire to make Op. 35 a two-manual instrument. Dirk Flentrop particularly felt that the space limitations in the rear gallery would "admit of a perfect two manual, but only of an imperfect three manual organ." In an August 26 letter to the rector, The Reverend MacAllister Ellis, Charles methodically explained the thinking behind the change and allowed as to how the reduction in manuals meant the addition of three more stops. "I myself am now completely won over to the new two manual scheme, which will undoubtedly result in a finer musical instrument," he wrote Charles. And in closing,

> I would like to express my sincerest appreciation of your kindness to me in making this trip possible. As I have said before, the examination of European organs has been my fondest dream for almost a decade, and one which I had supposed would never come true. Now it has, and I am much edified, and I now have complete confidence that we can build an organ in the continental tradition which will surely live up to the highest ideals of that tradition. (emphases original)

By mid-September, Arthur and Charles had finalized the specifications for a two-manual and pedal instrument of thirty-six stops, and a revised contract was generated and signed by all parties to formalize the changes. Each division would house a complete flue chorus with suitable reeds at a variety of pitches. The nomenclature would be Dutch, at Arthur Howes's request, reflecting his desire to underscore the organ's connection with traditional European organ building. Key and stop actions were to be mechanical, with the potential inclusion of a mechanical combination system. The manuals would share a common wind supply at 44mm wind pressure. The Pedaal, placed in a niche behind the Hoovdwerk, would be winded independently at 60mm pressure. The cases, to be built of African mahogany, would be kept as shallow as possible for the sake of tonal projection.

In the meantime, Charles had scaling decisions to make. Throughout fall 1959 he received frequent and extensive input from a variety of sources. These included Dirk Flentrop (to whom he was contractually obliged to pay attention), Arthur Howes (who had his own well-considered opinions of what the scales should be), and Jacques Stinkens, pipemaker. It was a mountain of information. Charles painstakingly created page after page of pencil diagrams on logarithmic graph paper to have visual representations of all scales that Flentrop, Howes, and Stinkens sent. The charts included all Mixture compositions as well. These original graphs still exist—their dates run from October 8, 1959 (that one labeled "Flentrop's Scales for #35" through January 20, 1960 (labeled "Arthur's suggested revisions to #35"). But Charles, who was known to have opinions of his own vis-à-vis pipe scaling, and newly invigorated by the experience of a European study tour while remaining mindful of all incoming advice, devised his own scales for the pipework. Sometime in December he sent the numbers off to Flentrop, who responded on December 29, "Well, there is quite a difference in your scales and my suggestions. I think they are allright [*sic*], though it will not sound as a Flentrop-organ, which is wanted by Arthur Howes. You have to tell this to Arthur I suppose. To me it is allright [*sic*], you can only make a really good organ, if you know for yourselve [*sic*] it will be done in the way you want to have it." These are perceptive words. The back-and-forth with Howes continued well into the spring of 1960. Reading the correspondence, one can only conclude that Arthur never fully accepted Charles's suggestions for the Hoovdwerk Prestant 8′ and Octaaf 4′ scales. He contended repeatedly that they were simply too broad in the lower octaves.

At around this time, Arthur re-introduced the idea of a mechanical combination system. The design of such a system would be interwoven with the console design, necessitating decisions about drawknob arrangement. The individual knobs were to be made of Coromandel ebony and turned in Flentrop's workshop. In a January 21, 1960, letter to Arthur, Charles presented three options for placement of drawknob groupings. "We plan to arrange all stops in double vertical rows. This will probably make it possible to work up your single free combination gimmick, though this has not been engineered yet. I think we won't know about this gimmick until we see how many thousands of foot pounds it takes to move all the stops at once." (emphasis original) In the end, a drawknob layout was worked out whereby only knobs on the left jamb would need to be operable by the combination system. Steve Kowalyshyn summarizes:

> The [sole] reason for the combination action was to allow the organist, alone, to enable 3-manual effects on this 2-manual organ. Heavier stops, especially of the Pedaal, were on the left, lighter stops were on the right. The OFF pedal would reduce the Pedaal and Hoovdwerk stops to a Brustwerk-like registration, leaving the softer Pedaal stops that were placed on the right. The ON pedal would merely restore the heavier registration.

Stops are set on the combination system by rotating the knobs 90 degrees and removed by returning them to the neutral position. An oval ivory indicator signals the knob position to the player. For all his apparent displeasure over having to deal with its inclusion, when all was said and done Charles must have thought the "gimmick" worthwhile: he and his successors at C.B. Fisk have made use of it on numerous instruments since.

The edifice of Mt. Calvary Church dates from 1846 and is in English Gothic Revival style. Throughout the spring of 1960, Charles and his designer Leo Constantineau developed a groundbreaking (at least for America) visual design for the instrument. A three-dimensional 1/16-scale model of the church's west end was built to facilitate design development. Fisk records contain three undated pencil drawings related to case design, presumably from this time. One of them, in Charles's handwriting, is labeled "Proportions of Amiens." It is not clear how the idea came about, but at some point someone decided that the 1549 Gothic organ at Amiens Cathedral in Picardy, France, would provide an excellent inspirational model. Others point to the 1434 organ at Notre Dame de Valère in Sion, Switzerland, as inspiration, particularly for the Rugwerk case. By June 10, 1960, Charles was able to report to Flentrop that the model of the case was complete: "For us, the

appearance is rather exciting. This is the first time we have ever made an organ in this style."

The contract called for completion of the organ no later than September 30, 1960. However, the project was delayed, in large part due to Charles's recurring health issues. The long-anticipated installation of Op. 35 began on Monday, March 13, 1961. Finish voicing followed, a process that took over three months to complete. During the tonal finishing, alterations were made to a few stops. The tapered Fluit Dous of the Hoovdwerk was replaced with new cylindrical pipes. The Hoovdwerk Mixtuur trebles were re-scaled. The Pedaal Fagot 16′, which resided at the front of the Pedaal chest, was the object of a major change. According to Steve Kowalyshyn, "Arthur had long been concerned that the Pedaal division was too buried behind the organ. The original half-length 16′ Fagot pipes, made by Fritz Noack, were pyramidal wood. At Arthur's behest, Charlie replaced these with copper half-length resonators—somewhat less obstructive." An addendum to the Fagot story is that the half-length copper resonators were themselves replaced in 2008, nearly fifty years later, with full-length metal resonators. This work was done as part of a thorough overhaul of the instrument by organ curator David Storey. Stephen Kowalyshyn did the onsite voicing.

It is impossible to overstate the impact the Mt. Calvary organ has had on organ building in America. From its inauguration sixty-two years ago up to the present day, the boldness, commitment, and humility with which Charles Fisk approached the project remain shining examples. Michael Kraft, president of Fisk, notes that "Opus 35 was Charles's first significant instrument and it defined the direction his work would take—not only due to the traditional mechanical key and stop actions, but because of Charlie's open-mindedness, imagination, and fascination with good sound." Regarding visual, mechanical, and tonal design, in one way or another every organ since built by C.B. Fisk has a connection to this truly landmark instrument. Arthur Howes's insistence on commissioning an organ founded on the principle of artistic integrity, together with his deep involvement in the project, were central. The opportunity given to Charles by Mt. Calvary Church to research, in person, European organs of old had a profound influence in Baltimore and for years afterwards.

—David Pike
Drawing on materials in the Fisk archives (adapted and edited)

PHOTO LEN LEVASSEUR

Mount de Sales Academy

Catonsville, Maryland

Mount de Sales Academy was established in 1852[1] by Mother Cecelia Brooks (1801–1860) and a group of eleven Visitandine nuns from the Convent of the Visitation in Georgetown, Washington, D.C. In anticipation, the Most Rev. Samuel Eccleston (1801–1851), the Fifth Archbishop of Baltimore, bought seventy-six acres in Catonsville for the Academy grounds in 1850.[2] The cornerstone for the handsome Greek Revival building was blessed on May 27, 1851,[3] and the building was dedicated on August 15, 1852—the Feast of the Assumption of the Blessed Virgin Mary. The Academy opened for students on September 6, 1852.[4]

With trepidation, the sisters arrived from Georgetown in secular garb—rather than in their standard black veil, white wimple, and black sac with cincture—on August 11, 1852, because the virulent, anti-Catholic know-nothings were in ascendance. Construction of the building was still in progress, so the nuns took an active role by carrying bricks and mortar, even laying the basement floor themselves. Originally, the structure had porches across its entire front. The two-story music hall with sleeping rooms above was added in 1858,[5] and the left wing, which became the monastery, was completed in 1883. The Italianate, two-story infirmary to the right of the music hall was erected in 1893.[6] The school was run by the Visitandines until 1979, when it was turned over to a lay Board of Trustees. Now a private secondary school, it remains the oldest institution in Baltimore County to offer education to young women.

An 1871 *Prospectus,* issued by the Superioress and published in facsimile by Randt, outlined the astonishing diversity of the coursework:

> Orthography, Reading, Writing, Arithmetic, Grammar, Ancient and Modern Geography, the use of the Globes, Prose and Poetical Composition, Sacred and Profane History, Mythology, Rhetoric, Logic, Astronomy, Moral and Natural Philosophy, Chemistry, Botany, Algebra, Geometry, Book-Keeping, French, Spanish, Italian, German and Latin Languages; Music on the Piano-Forte, Harp and Guitar; Vocal Music; Drawing, Painting in Water Colors, Oil Painting, and Painting on Velvet; Plain and Ornamental Needle-Work, Tapestry, Lace-Work and Bead-Work.[7]

A full-page advertisement in the 1885 *Sadliers' Catholic Directory* asserted that "special attention is paid to music ...."[8]

The Academy's three pipe organs were installed in a 44 x 80-foot chapel on the second and third floors of the main building. A September 1852 account published in the *Catholic Mirror* describes the space:

> The same wide passage extends throughout the second story. The chapel is on this floor, at the end of the passage, and extending the entire length of the building, and in height occupying two stories, affording ample accommodations for all connected with the Academy. The sanctuary when completed will present a beautiful appearance. The marble altar, the stained-glass window above, and the carpet, we are informed, were all liberal gifts of generous friends.[9]

At the time there was no mention of an organ. That void was filled in May 1855, after Henry Erben (1800–1884) of New York had exhibited several instruments at the Metropolitan Mechanics' Institute Exhibition in Washington, D.C.[10] The *Evening Star,* published in the nation's capital, reported:

> Mr. Erben's Organs.—The chapel organ, which was exhibited at the last fair of the Metropolitan Mechanics' Institute, in this city, has been sold to the convent of Mount de Sales, near Catonsville, Maryland; the price $500. It will be recollected that Mr. Erben, the manufacturer, received at that fair a silver medal,

1. "New Academy," *Sun* (Baltimore, MD), August 16, 1852, 2.

2. "Convent School," *Sun*, September 2, 1850, 4.

3. "Mount De Sales," *Catholic Herald* (Philadelphia, PA), June 5, 1851, 90.

4. "Mount de Sales," *American & Commercial Daily Advertiser* (Baltimore, MD), August 18, 1852, 3.

5. "Local Matters. / Improvement of Mount De Sales Academy," *Sun*, October 30, 1858, 1.

6. Richard C. and Susan M. Randt, *An Academy of Every Virtue: A History of Mount de Sales Academy, Catonsville, Maryland, 1852–2022* (Catonsville: Mount de Sales Academy, c. 2001), 31–56, 88–98.

7. Randt, *An Academy*, 56.

8. *Sadliers' Catholic Directory Almanac and Odo for the Year of Our Lord 1885; with Reports of the Dioseses in the United States* (New York: D. & J. Sadlier & Co., 1885), 14.

9. "Mount de Sales," *Catholic Mirror*, September 4, 1852, 286.

10. "From Washington," *New-York Daily Times*, March 17, 1855, 1.

> a high compliment justly deserved by him; for his instrument's [*sic*] have a wide reputation for their unrivalled excellence.[11]

An Erben costing $500 would have bought a single manual with four or five registers without a pedal keyboard or pipes.

In 1874, E. & G.G. Hook & Hastings of Boston listed the "Academy of the Visitation" for its Op. 772, a "1-10." The contract was signed by Sr. Mary Leonard Neale (1820–1901),[12] a foundress of the institution, and this organ (likely with pedals) was larger and a big improvement.

The chapel was renovated in 1884. That fall, the *Baltimore County Union* announced, "Many beautiful improvements have been made to the Chapel of the Academy of Mt. de Sales, near Catonsville."[13] The stained-glass windows, said to have been made in Chartres, France, were installed, and the Geo. Jardine & Son organ, likely built as a large one-manual instrument around 1870 and enlarged by the firm with two manuals, was placed in the gallery. It was likely installed in time for Advent that year. Six years later, the Jardine firm listed the instrument in their 1890 catalog as *"Mt. De Sales...* Convent."[14]

Alan M. Laufman (1935–2000), who examined the organ in 1991,[15] noted that most of the pipework had been rescaled by one note, with the C pipes becoming C#s. New C pipes had been added to the bottom of most of the ranks. Jardine organs of the early 1880s were pitched at a=450 Hz, nearly a half-step higher than today's standard,[16] so the rescaling was no doubt an attempt to bring the organ closer to modern pitch.[17] The Stopped Diapason 8′, of stopped wood pipes with spotted-metal chimney-flute trebles, is labeled "Stpd. Dia" and "Convent." Notes 1–12 of the Aeoline 8′ are stopped wood, marked "Dulciana," and sit on the Dulciana toeboard. "Pres. St. Depot Baltimore" (that is, the President Street Train Station) is stenciled in black ink on the side of the Swell box, likely added when the organ was shipped from the New York factory to Baltimore. "Nov. 3 1884, David Mayer for Geo. Jardine & Son, 318 39th St. New York City, N.Y." appears on the inside of the Swell bungboard and pinpoints the date of the installation.

—Stephen L. Pinel

11. "Mr. Erben's Organs," *Evening Star* (Washington, D.C.), May 2, 1855, 3.

12. William T. Van Pelt, ed., *The Hook Opus List, 1829–1916, in Facsimile* (Richmond VA: Organ Historical Society, 1991), 20 and 65.

13. "Local Items," *Baltimore County Union* (Towsontown, MD), October 11, 1884, 3.

14. *Geo. Jardine & Son, Organ Builders, 318 & 320 E. 9th[b] St., New York City, Between First and Second Avenues* (New York: C.G. Burgoyne, Walker and Centre Streets, 1890), 31.

15. Alan Laufman, ed., *1991 Organ Handbook* (Richmond, VA: Organ Historical Society, 1991), 92–93.

16. The 1883 Geo. Jardine & Son organ in St. Mary's Church, R.C., South Amboy, New Jersey, is still at its original pitch of a=450 Hz.

17. Barabara Owen, "Pitch and Tuning in Eighteenth and Nineteenth Century American Organs," *The Organ Yearbook* 15 (1984), 54–59.

PHOTO LEN LEVASSEUR

George Jardine & Son (1884)

Chapel, Mount de Sales Academy
Catonsville, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

I. GREAT
8 Open Diapason (metal)
8 Melodia (wood)
8 Dulciana (t.c., 46 metal pipes)
4 Octave (metal)
2 Super Octave (metal)

II. SWELL (enclosed)
8 Stopped Diapason (wood and metal)
8 Oboe Gamba (wood and metal)
8 Aeoline (wood and metal)
4 Flute Harmonic (wood and metal)
8 Trumpet (metal)

PEDAL
16 Bourdon (wood)

COUPLERS
Swell to Great
Swell, Great to Pedal

MECHANICALS
Two unlabeled double-acting pedals affecting Sw. and Gt.: Piano, Forte
Balanced Swell Pedal
Wind indicator

Old Otterbein Memorial Church

Baltimore, Maryland

Old Otterbein is the Mother Church of the Church of the United Brethren in Christ and the oldest worship edifice in Baltimore City.[1] It is also the oldest building in the city on its original foundation. The first structure, a log cabin, was built on the property purchased from Cornelius Howard for ninety pounds. In 1771, a German Evangelical Reformed Church was organized and a temporary chapel erected. The First German Reformed Church of Howard's Hill changed names several times over the course of its history, but the congregation has remained strong and vibrant for more than 250 years.

The present structure was completed in 1785 at a cost of $6,000. The Baltimore architect Jacob Small, Sr., designed a Georgian meeting house of generous proportions. In 1789, the church added the square, two-story brick tower with octagonal belfry. The bells were cast in the Whitechapel Bell Foundry, London, and have rung for the funerals of all four assassinated presidents. They sounded the alarm when the British landed at North Point in 1814 and when they sailed away in defeat. They were rung on November 11, 1918, at word of the armistice that brought an end to World War I. They sounded again for the calamitous events of September 11, 2001.

In June 1772, the founding pastor, Rev. Benedict Schwope, lent the log chapel to Rev. Joseph Pilmore as a place to organize the Lovely Lane congregation. This congregation would go on to host the Christmas Conference of 1784, at which the Methodist Episcopal Church was established. It is therefore known as the Mother Church of the Methodist Episcopal strand of the United Methodist Church. These two American denominations—United Brethren and Methodist Episcopal—originated in this same location.

Rev. Schwope and Francis Asbury convinced Rev. Philip William Otterbein (1726–1813) to accept the pastorate in 1774. Otterbein had come from Germany in 1751 as a missionary to German colonists in Pennsylvania. The Baltimore pastorate was his fifth and longest. He stayed for the remainder of his life, thirty-nine years, the most extended tenure in the congregation's history. As time passed, the church and surrounding area became known as Otterbein. When several other churches wished also to adopt the moniker, this congregation added "Old" to the name to signify that theirs was the first.

Otterbein established a close relationship with Francis Asbury. In 1784, he assisted in Asbury's ordination at the Christmas Conference that founded the Methodist Episcopal Church. The two men often exchanged pulpits. Asbury preached at Bishop Otterbein's funeral in 1813.

1. The narrative following is based on a number of source materials, including the Baltimore *Sun* newspaper; the Lovely Lane Museum and Archives (Commission on Archives and History, United Methodist Historical Society of the Baltimore-Washington Conference, https://lovelylanemuseum.org/archives.html); Johns Hopkins, "Old Otterbein Church," *Explore Baltimore Heritage*, https://explore.baltimoreheritage.org/items/show/40; Alan Laufman, ed., *1991 Organ Handbook* (Richmond, VA: Organ Historical Society, 1991); OHS Pipe Organ Database, instrument ID 3373, https://pipeorgandatabase.org/instruments/3373; and notes of the restorer David M. Storey.

PHOTO LEN LEVASSEUR

Henry Niemann (1897)

Restored David M. Storey (1994/1995)
Old Otterbein Memorial Church
Methodist, Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^1

I. GREAT
8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
2⅔ Octave Quint (Twelfth)
2 Super Octave (Fifteenth)

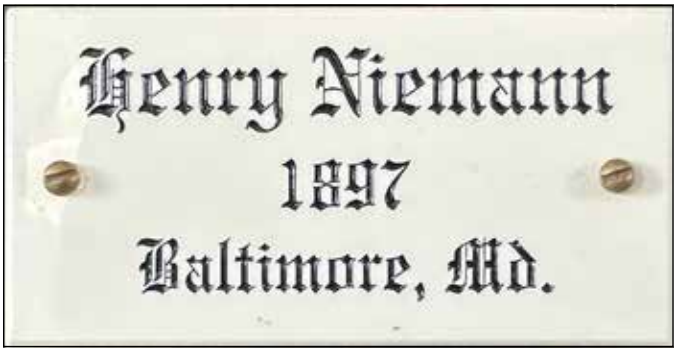
II. SWELL (enclosed)
8 Violin Diapason
8 Stopd Diapason
8 Salicional
4 Harmonic Flute
Dolce Cornet III
8 Oboe (t.c.)

PEDAL
16 Bourdon

COUPLERS (drawknobs)
Swell and Great to Pedal
Swell to Great

FOOT TRUNDLES (labeled, left to right)
Great Forte (8′, 8′, 8′, 4′, 2⅔′, 2′ [full])
Great Piano (Mel. 8′, Dulc. 8′)

PEDAL MOVEMENTS
Swell expression (balanced)



Otterbein's evangelical preaching and Wesleyan theology led to rifts within the Reformed Church. An entry in Francis Asbury's journal from June 4, 1786, evidenced Otterbein's growing interest in the Methodist movement when he called for the formation of a church among the Dutch (Germans). In 1800, Otterbein and Martin Boehm helped found the Church of the United Brethren in Christ, and Otterbein's church in Baltimore became the cradle of the new

Henry Niemann (1838–1899)

denomination. Boehm was an excommunicated Mennonite preacher. The well-educated Otterbein, upon hearing Boehm preach, exclaimed, "Wir sind Brüder!" ("We are brothers!")

Otterbein remained as pastor until his death in 1813. He lived in his four-room cabin on the property, forsaking the parsonage erected in 1811. The present church structure from 1785 has remained largely unaltered. Minor changes to the interior have included the moving of the raised pulpit from the north wall to the east end in the 1840s. The magnificent chandelier is now electrified, having originally burned gas. It may be hoisted up and down with a winch in the attic. Visitors will encounter a fixture just like it in the historic Lloyd Street Synagogue of this city. Otterbein is buried in the church yard, with a monument having been erected over his grave in 1913 to commemorate the centenary of his death.

Members of Baltimore's German immigrant community played a central role in the defense of the city during the War of 1812. Many of these men, along with their families, worshiped with Otterbein, who died less than a year after the Battle of Baltimore. Services were spoken in German until World War I. Baltimore had a large, prosperous, and influential German population, as more Germans came into the United States through the Port of Baltimore than any other entry point.

In 1946, the Evangelical Association, another German-based sect founded under Jacob Albright, merged with the

United Brethren in Christ to form the Evangelical United Brethren Church, the EUB. Soon afterwards and in the wake of World War II, discussions began with the Methodist Church to join these two historically friendly denominations. The Methodist Church had been formed in 1939 with the merging of the Methodist Episcopal, Methodist Episcopal South, and Methodist Protestant churches. This 1939 union was made possible only through the segregation of its Black members, with the formation of the Central Jurisdiction. The joining of the Methodist and EUB sects came about only because the EUB refused to be part of a segregated church and insisted on integration. This delayed the merger from 1964 to 1968. As a result, today the "United" in United Methodist Church comes from the "United" Brethren in Christ.

Today, just three blocks from Baltimore's famous Inner Harbor, the church sits surrounded by hotels, a baseball park, a thriving historic neighborhood of restored nineteenth-century homes, an interstate highway, a Federal Reserve bank, and a convention center. In September 2021, the congregation celebrated its 250th anniversary.

PHOTO LEN LEVASSEUR

The Henry Niemann instrument of 1897 was the church's first and only organ. Installed more than a hundred years after the building was constructed, it caused as much controversy as many organs do still today. By the late 1890s, Niemann was a well-known Baltimore organbuilder with many significant instruments in the city and beyond, including the Catholic Cathedral, First Unitarian Church, and numerous parish churches. The instrument occupies the rear gallery in the acoustically bright church. The hard plaster is ideal for projection and dispersal of sound. This instrument's forthright, muscular tone is unique among Niemann's organs. The full, rich tone of the Great Diapason chorus is of incomparable strength and certainly needs no mixture crown. The scintillating Violin Diapason 8′ provides a solid foundation in the Swell, and the fiery Oboe 8′ supplies a solo stop of remarkable tone. The Swell's Harmonic Flute 4′ is of particular beauty.

With the instrument's centenary approaching, in 1995 the organ was completely dismantled and removed to the Baltimore workshop of David M. Storey for restoration. This is the smaller of the two remaining Niemann organs in Baltimore that retains all their original details unchanged. The wind may be raised by hand pumping or by the electric blower. The action is mechanical with the exception of the first octave of the Great Open Diapason 8′, which employs a tubular pneumatic system to wind the pipes. As part of the restoration, windchest tables were repaired, not replaced. They continue trouble-free. All open metal pipework survives today with the original cone tuning for remarkable tuning stability. The beautiful façade stenciling on the Open Diapason 8′ keeps to the original geometric designs revealed when the pipes were stripped of the old bronze paint. The colors chosen are those that were popular in the 1890s. The Baltimore artist Betsy Green hand-painted and gold-leafed the pipes for the stunning appearance we see today.

The instrument was given by a wealthy family at a sum of $1,500. This was Henry Niemann's last organ. He died in 1899, the same year as his mentor Aristide Cavaillé-Coll. Niemann's fine work was continued by his son, Frank. There is at least one Frank Niemann organ in Baltimore, although it is non-functioning and at present completely inaccessible. It evinces the same exacting care of detail in design and construction, and truly beautiful tone.

—David M. Storey

Our Lady of the Angels

Catonsville, Maryland

In 1996, Casavant updated its 1969 console with new stop names where necessary, the addition of seven stopknobs, and installation of a solid-state combination and switching system. The manual windchests were converted to pitman action with new pouchboards and schwimmers, reservoirs were replaced, a new windchest was provided for three new Great stops, the offset chests were electrified, and the Great Trumpet action was unified.[1] In 1969, electropneumatic expression motors had been installed to replace the original direct mechanical linkages for the Swell and Choir shutters. The 1969 pedalboard had thirty-two notes. The original chests accommodated thirty notes, and the couplers to Pedal worked on the full thirty-two notes. The 1996 work added pipes for the full complement of notes and provided a new, two-manual console located at the front of the church. It plays all the stops of the organ including the Choir as a floating division.

The Great Double Open Diapason 16′ still had leathered lips in 1969 but is now revoiced. It still borrows its bottom octave from the Pedal Bourdon 16′. The Swell Stopped Diapason 8′ was a wooden chimney flute and is now a metal one. The Choir Waldflöte 4′ pipes are labeled "Flute Douce," and the Choir Flageolet 2′ is tapered. Several other changes were made in 1996 as indicated in the stoplist, as well as overall regulation and revoicing.

The organ was built under the supervision of the Rev. George A. Gleason, musical director of St. Charles College; with consultation by Gaston Dethier of the Institute of Musical Art in New York City; and Pietro Yon, organist of St. Francis Xavier Church, also in New York City. Early in 1919 the seminary newspaper *The Borromean* could report:

> Great care has been taken to provide first of all for choir and community singing; at the same time we sought to install an instrument as complete in every way as the size of the chapel would permit, and one which would be for our boys, who will be interested themselves in installing organs some day, a model of what a fine organ ought to be.[2]

The casework was to be designed by the architects, who unfortunately turned out to have very little idea of the requirements of an organ. Casavant Frères wrote to Father Gleason that "the stairway and passage inside the organ renders the construction of the instrument very irregular and difficult." Casavant concluded to Gleason that the only solution to the proposed design and available space would be to reduce the organ by one third to one half. Father Gleason at this point interceded to instruct the architects to adapt the plan to the needs of the organbuilders.

That fall, then, one could read in the school press:

> Within the last few days … two freight cars arrived on our siding, and word quickly flew around that the wonderful new organ had arrived. This time, by way of variety, rumor had hit upon truth, and at this writing, the work of installation has begun. We hope to hear the sonorous peal of the great pipes at least by the end of the Christmas holidays.[3]

1. "Specifications for repairs and additions to Casavant Opus 808," February 21, 1995, courtesy of Simon Couture, Casavant Frères Ltée.

2. *Borromean* (Catonsville, MD), Spring 1919: n.p.

3. *Borromean*, Autumn 1919: n.p.

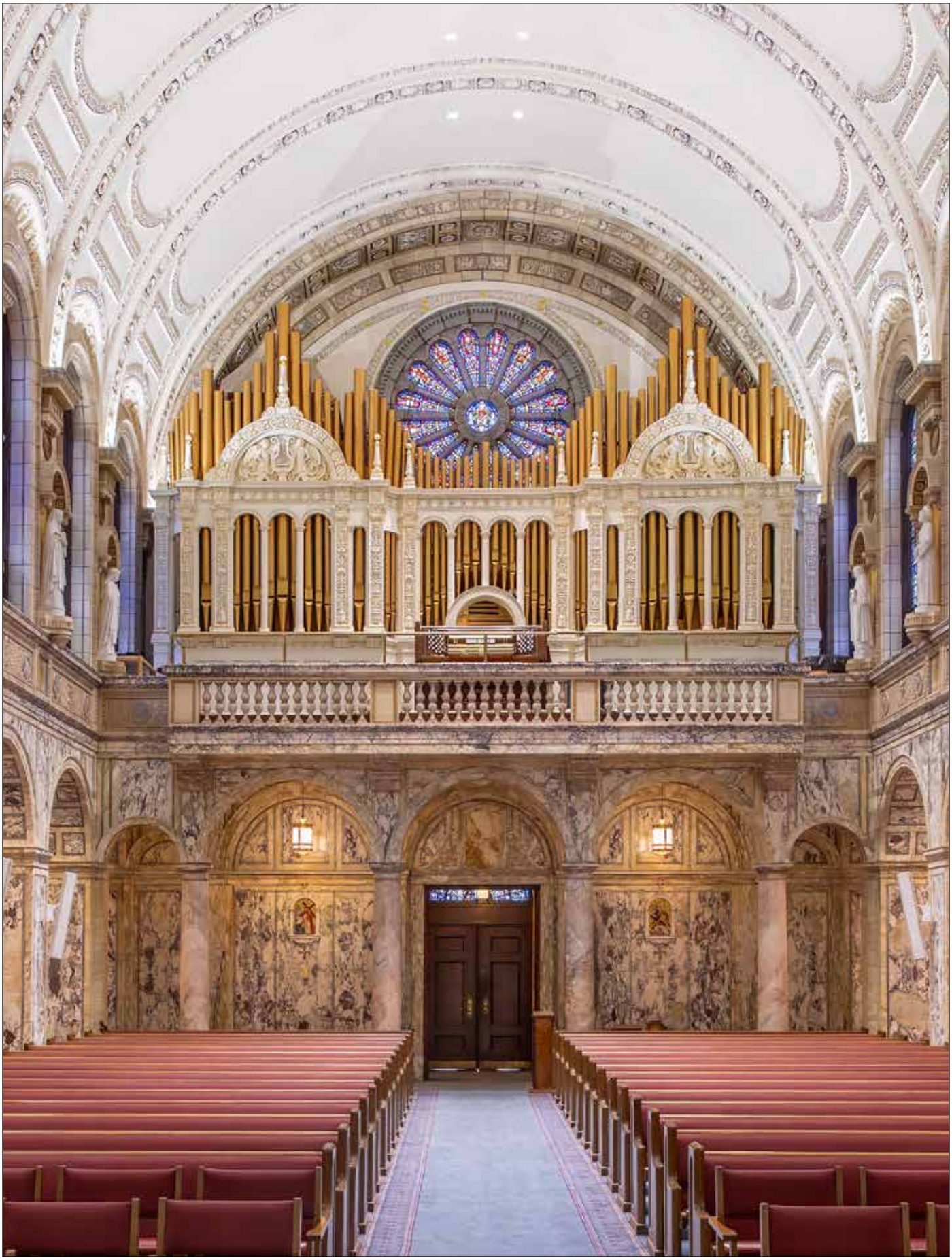


PHOTO LEN LEVASSEUR

Claver Casavant undertook the finishing of the organ from December 8 through 19. Once again, the seminary paper enthused about the proceedings that followed. After the blessing of the organ by the Very Rev. Dr. Edward A. Dyer on Thursday, February 12, 1920,

> Mr. Dethier took his place at the keyboard. Even in the seclusion of St. Charles his reputation had reached us and we eagerly awaited the musical treat in store for us. Nor were we disappointed in realizing our anticipations. The wonderful melodies that rolled forth from the organ marked the execution of a master and the techniques of an artist. The selection of the various numbers showed care and taste; but those which aroused the greatest admiration among the students, at last, were the production of Mr. Dethier's own genius: "The Brook," a picture in harmony, and "Christmas," consisting of an introduction, Pastorale and variations on "Adeste Fideles."[4]

Gaston Dethier wrote to Claver and Samuel Casavant to congratulate them "on the result obtained at St. Charles College. The organ is a jewel, superb sonority in the ensemble and delicious in detail. l have never heard a more beautiful Clarinet ...." Joseph Bonnet presented a recital on June 14, 1920, and praised the organ as "superb."

St. Charles College was founded in Ellicott City in 1830, but by 1836 only the shell of the college building had been built, and the seminary did not actually open until 1848. A Steere & Turner organ, Op. 225, its contract let in June, 1886, was installed at the end of August. The instrument had the following manual stops, all divided at middle C, and all enclosed except the bass of the Open Diapason 8′: Open Diapason 8′, Salicional 8′, (Stopped) Diapason 8′, Octave 4′, Flute Treble, Violin Bass 4′, Piccolo 2′, and Oboe 8′ (t.c., "not in contract"). The Pedal consisted of a Bourdon 16′, and there were two combination pedals.

The building burned in 1911, and the seminary was relocated to Catonsville, where the new buildings were occupied by 1915. The present chapel, designed by Murphy & Olmsted of Washington, D.C., was known as "Our Lady of the Angels" and was the gift of the Jenkins family, who also built Corpus Christi Church in Baltimore. The space functioned as the seminary chapel until the enterprise closed several years ago. The property is now operated as the Charlestown Retirement Community. J. Michael Grant played the organ for the 1991 convention.

—William T. Van Pelt

Updated and adapted from Alan Laufman, Organ Handbook 1991 *(Richmond, VA: 1991 Organ Historical Society)*

PHOTO LEN LEVASSEUR

4. *Borromean*, Spring 1920: n.p.

Casavant Frères, No. 808 (1919, 1969, 1996)

Chapel of Our Lady of the Angels
Charlestown Retirement Community (former St. Charles Seminary)
Catonsville, Maryland

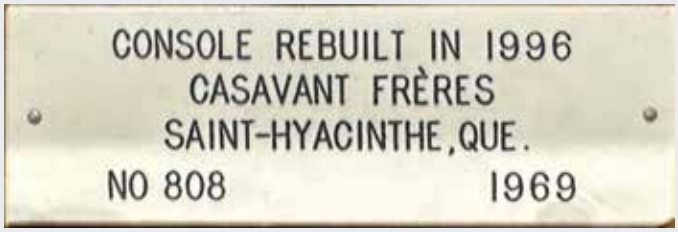
Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. CHOIR (68 pipes unless indicated)
8 Geigen Principal
8 Melodia (12 stopped wood basses)
8 Dulciana
8 Unda Maris
4 Fugara (61 new pipes replace Viole)
4 Waldflöte
2 Flageolet (61 pipes)
8 Clarinet (revoiced, new tongues, new sleeves)
Tremulant
Choir 16, UO, 4

II. GREAT (68 pipes unless indicated)
8 Open Diapason
8 Violin Diapason (tuning sleeves with slots)
8 Hohlflöte
8 Chimney Flute (felted metal caps, 1–12 stopped)
4 Octave (false length cut)
4 Flute (20–68 new pipes)
2⅔ Twelfth (false length cut)
2⅔ Nazard (61 new pipes replace Dolce)
2 Fifteenth (61 pipes, false length cut)
2 Flute (61 new pipes, new chest)
1⅗ Tierce (61 new pipes, new chest)
Mixture IV
(244 new pipes on new chest with schwimmer and primary)
8 Trumpet
(revoiced, new tongues and shallots, cut dead-length, unified)
Great 4
Chimes
(existing, reconnected, renamed UO knob on right Great key cheek)

III. SWELL (enclosed, 68 pipes unless indicated)
16 Bourdon (leathered caps)
8 Open Diapason
8 Stopped Diapason
8 Viola di Gamba
8 Voix céleste (t.c., 56 pipes)
4 Octave (61 new pipes replace Aeoline)
4 Flauto Traverso
2 Piccolo (61 pipes)
Mixture IV (244 new pipes)
8 Cornopean (revoiced, new tongues and shallots, cut dead-length)
8 Oboe (revoiced, new tongues and shallots, scrolls soldered)
8 Vox Humana (revoiced, new tongues, new sleeves)
Tremulant
Swell 16, UO, 4

PEDAL (32 pipes unless indicated)
32 Resultant (wired from Bourdon 16′)
16 Open Diapason
16 Bourdon
16 Gedeckt (Sw. Bourdon 16′)
8 Oktavbass (1–12 Gt. Open Diapason 8′, 13–32 Ped. Octave 4′)
8 Open Diapason (12 pipes)
8 Stopped Diapason (12 pipes)
4 Octave (new pipes and toeboard replace Violoncello)
16 Trombone (revoiced, new tongues, caps removed, scrolls soldered)
8 Trumpet (Gt.)
4 Clarion (Gt.)



Saints Philip and James' Church, R.C.

Baltimore, Maryland

Although the Parish of Saints Philip and James was not formally recognized by the Archdiocese of Baltimore until 1897,[1] an October 1896 notice in the *Sun* announced that a Catholic church was to be built under their patronage on North Charles Street.[2] The population of Baltimore exploded during the late nineteenth century, and the new parish was carved out of three nearby congregations: St. Ann's, St. Thomas's, and Corpus Christi. A church fair was held on May 4 and 5, 1897, to raise funds,[3] and the Rev. Joseph S. Gallen was appointed the founding pastor.

A two-story parochial school designed by the architect John K. Stack was erected, and the *Sun* reported that "[a] chapel, which is to be used until funds can be secured to build a new church, will be fitted up on the second floor. It will be made as attractive as possible ...."[4] The cornerstone was laid on September 5, 1897,[5] and the building was dedicated on May 1, 1898. A choir gallery was included, but there was no mention of music or an organ.[6]

Then in November 1903:

> The Henry Niemann Company recently completed a two-manual pipe organ in Sts. Philip and James' Catholic church, North Charles and Twenty-seventh streets. The instrument is a gift from a generous benefactor and is quite an ornament to the church. Solemn high mass will be celebrated tomorrow at 10:30 in honor of St. Cecilia [the patroness of music]. The members of the choir, under the direction of Miss Janet Eppley, will sing Haydn's "Second Mass." Rev. John E. Wade [1863–1928] will be the celebrant of the mass, with Rev. John M. Barry as deacon and Rev. T.D. Mead as subdeacon.[7]

The Niemann was first heard on Sunday, November 22, 1903,[8] and described as "expensive" and with "excellent tone."[9]

The German-American organbuilder Henry Niemann (1838–1899) established his firm in Baltimore in 1875, and late that year he installed an organ in Zion German Reformed Church on Aisquith Street.[10] His organs were respected for their bold sound, fluid mechanisms, and quality construction, but his career was beset by obstacles. On March 17, 1881, following a "warrant of distress," the contents of his factory at 10 and 12 North High Street—including a "large church organ"—were sold at a "Landlord's Sale," ostensibly

1. *The Official Catholic Directory for the Year of Our Lord 2011 / Giving Status of the Catholic Church as of January 1, 2011* (Berkeley Heights, NJ: P.J. Kenedy [r.] & Sons, 2011), 78.

2. "Saints Philip and James. / The Church Will be Erected at Charles and Twenty-Seventh Streets, a Newly-Chosen Site," *Sun* (Baltimore, MD), October 9, 1896, 10.

3. "Fair and Bazar," *Sun*, May 4, 1897, 4.

4. "Saints Philip and James. / Plans for a School Building and a Chapel...," *Sun*, July 12, 1897, 6.

5. "Sts. Philip and James. / Corner Stone of the New Catholic Parish to be Laid September 5 by the Cardinal," *Sun*, August 27, 1897, 10.

6. "To be Dedicated Sunday / The New Catholic Church of Saints Philip and James," *Sun*, April 27, 1898, 7.

7. "Handsome Gift to a Church," *Sun*, November 21, 1903, 12.

8. "Presented With a New Organ," *American* (Baltimore, MD), November 22, 1903, 3.

9. "New Organ in Use," *Sun*, November 23, 1903, 12.

10. "Neue Orgeln," *Der Deutsche Correspondent* (Baltimore, MD), October 13, 1875, 4; and "Orgel-Conzert in der Zions-Kirche an Aisquithstraße," *Der Deutsche Correspondent*, October 23, 1875, 4.

for nonpayment of rent.[11] On June 10, 1895, his factory (by then on East Monument Street) was damaged by fire.[12] The conflagration was serious enough to be reported in *The Mayor's Message...for the Year 1895*.[13] Niemann's largest organ—of three manuals with pedal, and specifically designed to accompany Gregorian chant—was installed in the chancel of the Roman Catholic Cathedral of the Assumption in Baltimore in May and June 1880.[14] It was described as "24 speaking stops, 16 pedals for different combinations, with couplers. Among the couplers is a sub and super-octave coupler, the effect of which is to quadruple the power of the instrument. With couplers and all stops drawn 58 pipes respond to one key."[15] When the chancel of the cathedral was enlarged a decade later,[16] the organ was removed, redesigned, fronted with a new case, and installed in 1891 in Baltimore's Associate Reformed Church.[17] After Niemann's death in October 1899, the firm was continued until February 1907 by his son, Frank Niemann (1874–1937), retaining his father's business name.[18] One month later, the factory was sold for $7,450 to Charles Morton, a real estate broker.[19] Most of Niemann's work was installed in the churches of Baltimore and the surrounding counties. A 1900 source asserts that Niemann had spent some of his formative years in the Paris shop of Aristide Cavaillé-Coll (1811–1899).[20] In a bizarre coincidence of history, the French master and his German-American student died within a few days of each other.[21]

The Chapel of Saints Philip and James and its 1903 Niemann organ were still "temporary" thirty-two years later. In

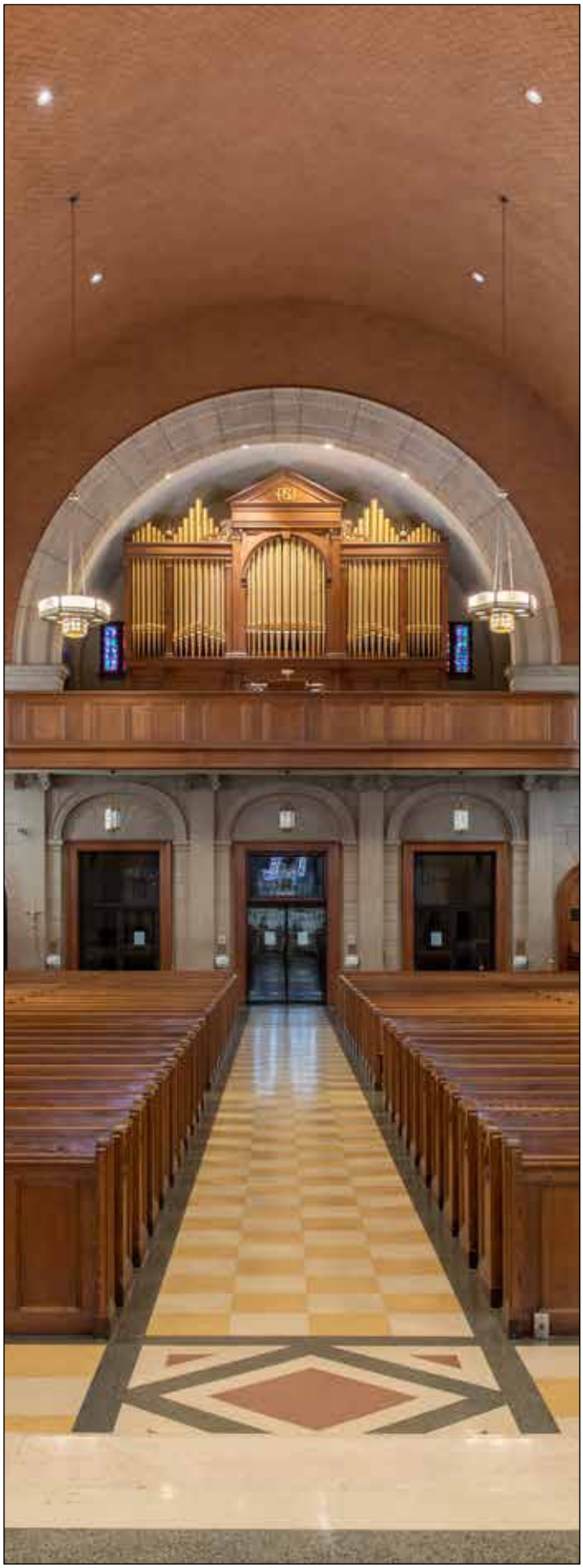


PHOTO LEN LEVASSEUR

11. "Landlord's Sale," *Sun*, March 17, 1881, 3.

12. "Monument Street Fire," *Sun*, June 11, 1895, 7.

13. *The Mayor's Message and Reports of the City Officers Made to the City Council of Baltimore for the Year 1895* (Baltimore, MD: John B. Kurtz, City Printer, 1896).

14. "Stadt Baltimore. / Die kürzlich im Sanctuarium der Kathedrale ...," *Der Deutsche Correspondent*, June 4, 1880, 1.

15. "Cathedral Organ," *Sun*, June 4, 1880, 4.

16. *The Catholic Church in the United States of America Undertaken to Celebrate the Golden Jubilee of His Holiness, Pope Pius X.* Vol. III: The Province of Baltimore ... (New York: The Catholic Editing Company, [1914]), 56–57.

17. "Local Matters. / Amateur and Professional Musicians," *Sun*, January 3, 1891, 4; "Musiknotizen," *Der Deutsche Correspondent*, January 5, 1891, 5. The former article includes the stoplist.

18. "Organ Builder Assigns," *Sun*, February 6, 1907, 9.

19. "Ground Rents in Demand / Niemann Factory Bought," *Sun*, March 13, 1907, 9.

20. *Illustrated History of the Baltimore Federation of Labor, and Its Affiliated Organizations: Commercial History of the City of Baltimore, Photographs and Biographies of Citizens, Photographs and Biographies of Officers, Miscellaneous Statistics, Etc.* (Baltimore, MD: Baltimore Federation of Labor, 1900), 199–202.

21. "A Singular Coincidence," *Sun* 125, November 14, 1899, 10.

March 1901, the Rev. John E. Wade was appointed pastor and soon developed colossal plans for a spectacular $650,000 church. After raising most of the funds, Father Wade died on July 20, 1928,[22] just days before ground was broken for the new church.[23]

Fronted by a huge, six-pillared portico, the

> ...grand and imposing structure incorporates the finest features of the Greco-Roman and Byzantine styles it represents. It is ... the preeminent accomplishment of the much-acclaimed Baltimore architect, Theodore Wells Pietsch [1868–1930]. The interior walls of the church also display the ground-breaking work of John J Early, who pioneered the use of marble chips in concrete, and represent the first use of the process in Baltimore.[24]

Archbishop Michael J. Curley (1879–1947) dedicated the grand edifice on July 1, 1930,[25] but there was no mention of music or an organ in reports of the dedication. The 1903 Niemann was likely moved to the new structure.

On December 30, 1937, Msgr. Robert J. Achstetter (1878–1945),[26] then Pastor at Saints Philip and James, wrote to Charles Chapais at Casavant:

> Dear Mr. Chapais:
>
> At last I have something definite to tell you. Mrs. Marie R. Schluderberg, a parishioner wishes to give the organ as a memorial to her father [Thomas J. Kurdle]. She does not want the organ to go beyond $10,000.—This is to include complete installation.
>
> Our choir loft is high from the floor so no elaborate case is necessary. Kindly send plans for an organ at this price.
>
> Mrs. Schludberg [*sic*] herself wishes to sign [the] contract, so give terms of payment, & when organ can be delivered. Most sincerely yours
>
> Robert J. Achstetter
>
> Happy New Year![27]

Casavant Frères, of Saint-Hyacinthe, Québec, was formally established in 1879.[28] The family's involvement in organbuilding, however, began in the 1830s, when Joseph Casavant (1807–1874) completed an unfinished instrument at the college of Ste-Thérèse-de-Blainville. His sons, Joseph Clavier (1855–1933) and Samuel-Marie (1859–1929) formally set up the new shop after European travels in 1878. What made Casavant unique was its fluid ability to adapt to evolving musical taste, moving from mechanical and tubular-pneumatic key actions to electric, and then back to mechanical during the early 1960s. Today, the firm builds both mechanical and electric key actions. Apart from a decade or so during the 1860s and 1870s, Casavant Frères remains the oldest, almost continuously operating builder of new organs in the Western Hemisphere,[29] and the firm's 3,900 organs are widely regarded for their splendor, tonal quality, and mechanical dependability.

Back at Saints Philip and James, Father Achstetter signed the contract with Casavant on February 1, 1938, for a three-manual, electro-pneumatic organ to cost $10,900. The organ was first heard on August 7, 1938, when a newly ordained priest, the Rev. Joseph P. Bradley, celebrated his first liturgy. In reporting the event, the *Sun* remarked, "The new organ will be heard for the first time at the mass."[30] The organ was blessed at a service of *Benediction of the Blessed Sacrament* on October 2, 1938, by His Excellency, John M. McNamara, D.D. (1878–1960), the Auxiliary Bishop of Baltimore.[31] Following his blessing, a concert was presented by the parochial organist, Agnes Zimmisch, and the parochial choir, and the program included selections by Bach, Gounod, Guilmant, Jongen, Palestrina, Wagner, and Widor. It concluded with a rendition of "Hallelujah" from Beethoven's *Christ on the Mount of Olives,* Op. 85.[32]

The Casavant remained as built until 2003. That year, Casavant added a Mixture II–IV to the Great, repaired or replaced some damaged pipes in the Great upperwork, releathered some stoppers, revoiced and provided new tongues for the Great Trumpet, and made other minor repairs. Today, this fine Casavant organ remains largely in its 1938 state.

—Stephen L. Pinel

22. "Father Wade Rites Set for Tuesday," *Sun*, July 21, 1829, 3.

23. "Work Begun on New Charles St. Church / SS. Philip and James' Edifice Expected to be Completed in Year," *Evening Sun* (Baltimore, MD), July 19, 1928, 34.

24. Brochure *SS. Philip and James' Church* (Baltimore: SS. Philip and James' Church, ca. 1990).

25. "Priest's Vision of Edifice Fulfilled After He is Gone," *Sun*, June 16, 1938, 5 and 20.

26. "Msgr. Achstetter Dies Suddenly at Rectory," *Evening Sun* (November 23, 1945, 35 and 40.

27. Letter of Rev. Robert J. Achstetter to Charles Chapais, December 30, 1937, Casavant archives. Courtesy of Simon Couture and Dany Wiseman. Cited with permission.

28. Hugh D. McKellar, "Casavant Freres 100th Anniversary," *The American Organist* 14, no. 1 (January 1980): 57–59.

29. Laurent Lapointe, *Casavant Frères 1879–1979 ...* (Saint-Hyacinthe: Société d'Histoire Régionale de Saint-Hyacinthe, 1979); *Encyclopedia of Music in Canada,* s.v. "Casavant Frères, Limitée," 2nd ed. (Toronto, Buffalo, and London: University of Toronto Press [c. 1992]), 225–26.

30. "New Priest Sings Mass Tomorrow," *Sun*, August 6, 1938, 12.

31. "Organ to be Blessed," *Sun*, October 1, 1938, 17.

32. *Program /Dedication of SS. Philip and James / New Organ / Sunday, October 2, 1938 / 4 P.M.*, Casavant archives. Courtesy of Simon Couture and Dany Wiseman. Cited with permission.

Casavant Frères, Op. 1595 (1938, 2003)

Saints Philip and James' Church, R.C.
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. CHOIR (enclosed, 68 pipes unless indicated)
8 Geigen Principal
8 Melodia
8 Dulciana
4 Lieblich Flöte
2 Piccolo (61 pipes)
8 Clarinet
Tremulant
Swell 16, 4
Swell to Choir 16, 8, 4
Midi on Choir

II. GREAT
8 Open Diapason (68 pipes)
8 Hohl Flute (68 pipes, some stoppers re-leathered, 2003)
8 Gemshorn (68 pipes)
4 Principal (68 pipes)
2 Fifteenth (61 pipes)
Mixture II–IV (added 2003)
8 Trumpet (revoiced with new tongues, 2003)
Chimes (21 tubes, new electric action, 2003)
Great / Choir Reverser
Great 16, 4
Swell and Choir to Great 16, 8, 4
Midi on Great

III. SWELL (enclosed, 68 pipes unless indicated)
16 Bourdon (some stoppers re-leathered, 2003)
8 Open Diapason
8 Stopped Diapason
8 Viola da Gamba
8 Voix Celeste (from G, 61 pipes)
4 Violina
4 Flauto Traverso
Grave Mixture II (122 pipes)
8 Oboe
8 Cornopean
8 Vox Humana
Tremulant
Swell 16, 4
Midi on Swell

PEDAL
16 Open Diapason, 32 pipes
16 Bourdon, 32 pipes
16 Gedackt (ext. Sw.)
8 Octave (12 pipes, ext. Open Diapason)
8 Stopped Flute (ext. Sw.)
16 Trombone (32 pipes)
Great, Swell, and Choir to Pedal 8, 4
Midi on Pedal

ADJUSTABLE COMBINATION PISTONS
Great (3 thumb)
Swell (4 thumb)
Choir (3 thumb)
Pedal (3 thumb)
All stops and couplers (4 toe)

REVERSIBLE PISTONS
Great to Pedal (thumb, toe)
Swell and Choir to Pedal (thumb)
Swell and Choir to Great (thumb)
Swell to Choir (thumb)
Full Organ (toe)

BALANCED PEDALS
Swell Pedal to Swell
Swell Pedal to Choir
Crescendo on all stops and couplers

INDICATORS
Crescendo
Wind
Full Organ
Voltmeter

Electro-pneumatic action

SOURCE: MS contract, 1938, Casavant archives. Courtesy of Simon Couture and Dany Wiseman. Cited with permission.

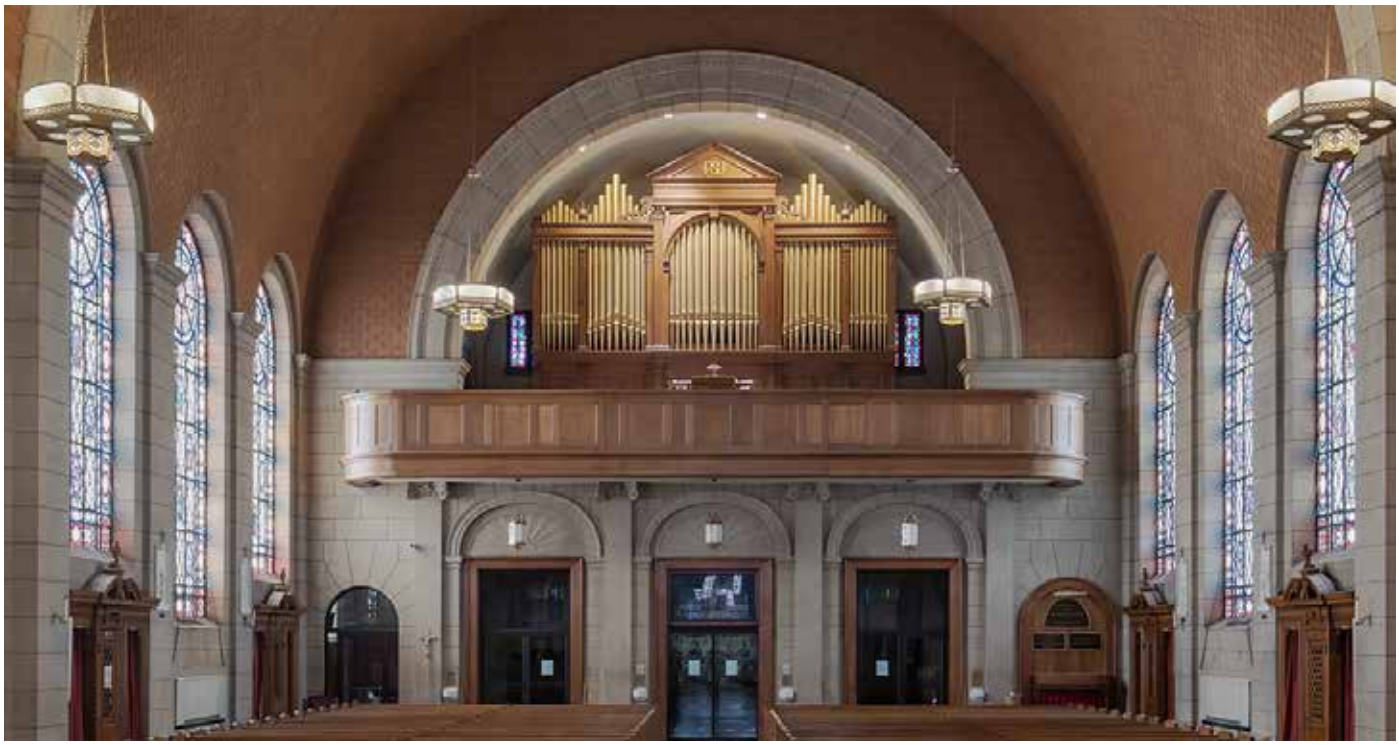


PHOTO LEN LEVASSEUR

The Shrine of the Little Flower Roman Catholic Church

Baltimore, Maryland

The Shrine of the Little Flower Roman Catholic Church was established in 1926, when Michael Joseph Curley, the tenth Archbishop of Baltimore (1879–1947), had appointed Rev. Thomas Jenkins Wheeler to establish a new parish on Belair Road. As early as 1921, a committee of neighborhood men began discussions for a new parish. By 1923, then, Curley could acquire 389 acres at a sum of $16,000. Curley wanted a church eventually erected on this site to be named for the Irish St. Brendan, though through the persistence of Rev. Wheeler, it would be dedicated to the newly canonized St. Theresa of the Child Jesus, the Little Flower. As a concession, the street on the northern boundary of the parish was named Brendan Avenue.

Over the next year, the parish worshipped in a small wooden chapel on the corner of Belair Road and Brendan Avenue. 1927 saw the groundbreaking of the school and auditorium. The school building, rendered in a Tudor-Gothic style, came into use on September 14, 1927, and the auditorium began to serve as the main church the following Sunday. For Fr. Wheeler's silver jubilee of ordination in 1938, a collection of just over $7,000 was taken for the beautification of the auditorium church.

Upon Wheeler's death in 1942, Rev. George J. Larkin was appointed pastor of the Shrine. Archbishop Curley tasked Rev. Larkin with paying down the parish's outstanding debts over a period of ten years. Larkin's astute financial acumen, though, accomplished this task ahead of schedule. By 1945, a convent was under construction, with plans being made for a new church building. The third and present church's groundbreaking was on October 3, 1949, and construction was underway by mid-January, 1950.

The exterior of The Shrine of the Little Flower is constructed of Maryland field stone, with the façade and trim in Indiana buff limestone. Each doorway of the main entrance and transepts features unique limestone carvings, models of which were completed in Baltimore by Hans Schuler and his son, then executed at quarries in Heltonville, Indiana. The roof of medium-heavy, sea-green Vermont slate provides contrast to the warm hues of the field stone walls. The architects were Murphy and Locraft of Washington D.C.

Inside the church, the main altar serves as a focal point in brilliant white Carrera marble, set against a retable of Porta Santa marble, quarried near Rome and for centuries used to make the Holy Door of Jubilee years. A polychromed wood-carved testa crowns the altar, from which descend steps of creamy Botticino marble. These open to a spacious sanctuary floor of Green Issorie marble from Piedmont. The pulpit mirrors the altar and retable, constructed of Porta Santa marble with an accent of Carrara marble for the depiction of the Holy Ghost.

Large marble panels of Chiampo Perla (Pink Tavernelle) continue from floor to ceiling and frame the magnificent mural *Little Flower in Glory*. Completed by the renowned Roman professor and artist Gonippo Raggi, the mural is executed on a single pane of Belgian canvas, twenty-seven feet tall and fourteen feet wide. Raggi (1875–1959) was "one of the foremost ecclesiastical artists in the world" and honored by three popes. His most celebrated work in the United States remains the Cathedral of the Sacred Heart in Newark, New Jersey.[1]

Statuary of Carrara marble throughout the church depict Our Lady of Fatima, the Sacred Heart, St. Anne, and St. Joseph. The Fatima statue is positioned with a backdrop mural, *The Apparition of the Angel at Fatima*, and St. Joseph is contrasted by a second mural, *The Death of Saint Joseph*. The Stations of the Cross also feature Carrara frames and depictions on backgrounds of dark Red Verona marble. All these carvings were designed and completed by the Joseph Sibbel Studio

1. See further *The Catholic Advocate* 8, no. 44 (October 29, 1959).

of New York City. Botticino marble was also employed for the shrine altar settings and the baptismal font. The lancet windows, twenty in number and each twenty-three feet high, depict the Joyous and Glorious Mysteries of the Rosary. These are the work of Karl Mueller from Belleville, New Jersey.

The Shrine of the Little Flower was dedicated on January 20, 1952, by The Most Reverend Francis Patrick Keough, Archbishop of Baltimore, in a Pontifical Mass. The choir of nineteen men and thirty-two boys was directed by Rev. Frederick Duke, and accompanied by Mrs. Joyous de Lappe Allen, organist. Rev. John H. Oliver, S.S., served as guest organist for the dedication.

The organ is Casavant Frères Op. 2092 (1951) and is original to the church from its dedication day. This instrument is a premier example of the French Romantic style, exquisitely enhanced by the church's luxurious acoustic. The specification of the organ originally was to include an independent 16′ string in the Pedal, and a Quint 10⅔′ in addition to a Grave Mixture, though confines of space ultimately eliminated this pipework. The organ sits in two chambers in the rear gallery, the Swell on the left, the Great, Choir, and Pedal on the right. The Swell reed pipes were restored in 2018 by the Casavant firm, which took special care to maintain their tonal integrity. In 2023, David M. Storey of Baltimore, Maryland, undertook a restoration of the organ console, including an upgrade to the wiring and modernization via solid-state controls. The work also made the Pedal's Trombone unit (56 pipes) available as a Great 8′ chorus reed, with seventeen new trumpets and an offset chest to complete the manual compass.

The organists and directors of music, dating to the current church, include Mrs. Joyous de Lappe Allen, Mrs. Francis Brown, Mr. Michael T. Britt, Mr. Robert Barbarino, and Dr. Sean M. O'Connor.

—Sean O'Conner

Casavant Frères, Op. 2092 (1951)

The Shrine of the Little Flower Roman Catholic Church
Baltimore, Maryland

Manual compass: 61 notes, C–c⁴
Pedal compass: 32 notes, C–g¹

I. CHOIR (68 pipes unless indicated)
8 Viola
8 Melodia
8 Dulciana
8 Unda Maris
4 Violina
2⅔ Nazard (61 pipes)
2 Flageolet (61 pipes)
1⅗ Tierce (61 pipes)
8 Clarinet
Tremulant
Choir 16, 4

II. GREAT (68 pipes unless indicated)
16 Lieblich Bourdon
8 Open Diapason
8 Hohl Flute
8 Rohr Flute
8 Gemshorn
4 Octave
2⅔ Twelfth (61 pipes)
2 Fifteenth (61 pipes)
Mixture IV (244 pipes)
Great 4

III. SWELL (enclosed, 68 pipes unless indicated)
16 Contra Gamba
8 Geigen Principal
8 Stopped Diapason
8 Viole de Gamba
8 Voix Celeste (61 pipes)
4 Octave
4 Flauto Traverso
2 Flautino (61 pipes)
Plein Jeu IV (244 pipes)
16 Contra Fagotto
8 Trompette
8 Hautbois
4 Clarion
Tremulant
Swell 16, 4

PEDAL (32 pipes unless indicated)
16 Open Diapason
16 Bourdon
16 Gedeckt (Gt.)
16 Contra Gamba (Sw.)
8 Octave
8 Stopped Flute (12 pipes)
4 Choral Bass (12 pipes)
16 Trombone
16 Fagotto (Sw.)
8 Trumpet (12 pipes)
4 Clarion (12 pipes)

PHOTOS SEAN O'CONNER

St. Bartholomew's Episcopal Church

Baltimore, Maryland

On June 27, 1857, an "Act of Incorporation of the Vestry of St. Bartholomew's Church of Baltimore City" signaled the formation of a church to be built on the land at North and Madison Streets.[1] At the Diocesan Convention of 1857, the Reverend Swope, rector of Mt. Calvary, requested permission to organize a new congregation to be known as St. Bartholomew's, Baltimore City. Permission was granted and St. Bartholomew's Episcopal Church was created.

There was a delay in the building of the church as Baltimore City was in a period of turmoil before and during the Civil War. On August 29, 1871, a building committee was formed. The church was built and opening services were held on February 8, 1872. The Rev. John Y. Gholson from the Diocese of Alabama was appointed as the first rector, serving between April 1872 and December 1884, after which he was succeeded by the Rev. Edward H. Ingle (1885–1903). The initial congregation registered 214 members. Due to growing demographic changes and increasing racial tensions in Baltimore, the growing parish soon moved west to a larger facility built in 1931 in the Ten Hills neighborhood of West Baltimore. In 2004, the Reverend Florence Ledyard, rector, led the vestry, the intrepid organ committee, and the parishioners of St. Bartholomew's into a new world with the acquisition and reconstruction of its Casavant pipe organ.

In 1977, the vestry of St. Bartholomew's Church commissioned an organ and acoustics task force to study increasingly critical musical needs. The existing pipe organ had reached a point of no return, and consultants were unanimous in recommending replacement rather than further repairs. The task force arrived at two recommendations: first, to cover the acoustic tiles in the sanctuary ceiling with sheets of stained plywood to improve the reverberation in the church; second, to replace the existing organ with a new instrument.

The church's M.P. Möller organ had been nursed along for many years and improved as much as possible by the late Louis Grimm, member and organist emeritus of St. Bartholomew's. Mr. Grimm's work laid the foundation for the appearance of the present fine Casavant instrument. The task force listened to a variety of organs, both pipe and digital, and unanimously recommended that a new pipe organ be purchased.

The Casavant organ Op. 2267 was originally built for the Church of the Canadian Saints & Martyrs (L'Eglise des Saints-Martyrs Canadiens), a Roman Catholic parish in Victoriaville, Quebec, 100 miles north of Montreal. Designed by three distinguished Canadian organists—Conrad Letendre, Raymond Daveluy, and Gilles Fortin—it was built in the nearby Casavant Fréres factory and installed in 1955. Located in the rear gallery, this organ included thirty stops, thirty-six ranks of pipes in four divisions, and a four-manual console. The unusual design allowed for great expressive control with every division, Pédale included, speaking under separate expression. There was a separate Anches division that could be played from any manual. Casavant built four instruments on this plan.

When the Victoriaville organ became available in 2003, the Baltimore organbuilder David Storey proposed it to the church. The organ committee flew to Montreal in the bleak midwinter of January 2004, and drove 100 miles across what impressed these Baltimoreans as a frozen tundra. The meeting of the church representatives with Simon Couture from Casavant Frères initiated a long and productive friendship around this wonderful organ. St. Bartholomew's Church was able to

1. I have drawn the narrative that follows from the archives of the Episcopal Diocese of Maryland and of St. Bartholomew's Episcopal Church, materials from the 2006 dedication of the Casavant organ, and the *Canadian Encyclopedia*, English edition (Toronto: Historica Canada, 2019).

PHOTO WILLIAM T. VAN PELT

Casavant Frères, Op. 2267 (1955, 2006)

St. Bartholomew's Episcopal Church
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. POSITIF (enclosed, 68 pipes unless indicated)
8 Principal
8 Flûte creuse
4 Prestant
4 Flûte à cheminée
2⅔ Quinte (61 pipes)
2 Doublette (61 pipes)
2 Piccolo (61 pipes)
1⅗ Tierce (61 pipes)
1 Sifflet (61 pipes)
16 Clarinette basse (12 pipes, ext. Clarinette 8′)
8 Clarinette (61 pipes)
Tremblant
Sub, Muet, Super
8 Trompette GO

II. GRAND ORGUE (68 pipes unless indicated)
16 Bourdon (12 pipes, ext. Bourdon 8′)
8 Montre
8 Bourdon
8 Flûte harmonique (56 pipes)
4 Prestant
4 Flûte ouverte
2⅔ Quinte (61 pipes)
2 Doublette (61 pipes)
Mixture IV (244 pipes)
16 Bombarde (12 pipes, ext. Trompette 8′)
8 Trompette (61 pipes)
Tremblant
Sub, Muet, Super

III. RÉCIT (enclosed, 68 pipes unless indicated)
8 Diapason
8 Flûte à cheminée
8 Gambe
8 Voix Céleste (61 pipes)
4 Principal
4 Flûte d'amour
2⅔ Nazard (61 pipes)
2 Octavin (61 pipes)
1⅗ Tierce (61 pipes)
Plein Jeu III-V (269 pipes)
16 Basson
8 Trompette
8 Hautbois
8 Voix humaine
4 Clairon
Tremblant
Tremblant Voix humaine

COUPLERS
Grand Orgue, Récit, and Positif to Pédale 8, 4
Récit and Positif to Grand Orgue 16, 8, 4
Positif to Recit 16, 8, 4
Recit to Positif 16, 8, 4
Grand Orgue-Positif transfer

PÉDALE (32 pipes unless indicated)
32 Soubasse acoustique (—)
16 Contrebasse
16 Flûte
16 Violone
16 Soubasse
16 Bourdon (G.O.)
8 Octavebasse
8 Violoncelle (12 pipes)
8 Flûte bouchée (12 pipes)
4 Octave (12 pipes)
4 Flûte harmonique (G.O.)
2 Flûte (12 pipes)
32 Grand Cornet (—)
16 Trombone (pf)
16 Bombarde (G.O.)
16 Clarinette basse (Pos.)
8 Trompette (G.O.)
8 Basson (Rèc.)
4 Clairon (Rèc.)
4 Clarinette (Pos.)

purchase it in 2004 after the shrinking Canadian parish decided to sell their original instrument and obtain a smaller pipe organ for use in their transept.

David Storey, in consultation with Casavant's designers, adapted the instrument for the smaller space of St. Bartholomew's Church with a three-manual console. Casavant constructed nine new ranks of pipes plus two 16′ extension octaves for the refashioned instrument. Also, five ranks from St. Bartholomew's former Möller organ (Bombarde 16′, Violone 16′, Trompette 8′, Diapason 8′, Hautbois 8′) were refurbished and incorporated into the design. The Möller organ occupied the large chamber on the right side of the chancel. There was only a blind arch on the left side, behind which was discovered a large volume of space. This was opened and remodeled to accommodate the Positif. Many pipes were creatively mitered to enable them to fit in the available space. The entire instrument was renovated and releathered. The oak shell of the former Möller console was retained and refinished to encase the controls for the new organ. David Storey designed and built the matching façade cases of solid white oak on both sides of the chancel, incorporating exterior architectural details of the building. The façade cases house fully functioning pipes made of 70% tin from the Grand Orgue and Pédale divisions.

The completed instrument houses 46 ranks with a total of 2,818 pipes. It has 57 stops including an accessory that randomly plays 5 bells (clochettes). The Récit and Positif divisions are under separate expression. The Grand Orgue and Récit divisions, along with most of the Pédale ranks, are located on the right side of the chancel. The Positif and two Pédale stops are located on the left above the organ console. Most recently, the Pédale Trombone 16′ was added to complete the stoplist. This set of pipes came from the 1923 Casavant, Op. 1044, when St. Martin's Catholic Church in Baltimore was closed and the organ dismantled. Two notes were added to the top of the rank. The pipes stand on their original windchest.

—David M. Storey

PHOTOS WILLIAM T. VAN PELT

St. Cecilia Roman Catholic Church

Baltimore, Maryland

"THIS PARISH was established in 1902 at Windsor Avenue and Hilton Street to serve the population of Northwest Baltimore,"[1] and the cornerstone confirms that date. The Felgemaker organ arrived at St. Cecilia Church on Tuesday, August 13, 1907, for installation in the gallery, was initially powered by a water motor, and cost $1,800.[2] Whether the instrument it replaced was a pipe organ is unknown, though incidental mentions of organ music at the church appear in newspaper accounts of services and funerals beginning in 1905.

Augustus Barnard Felgemaker (1836, Buffalo, New York–1905, Erie, Pennsylvania) established his organbuilding business in Buffalo with Silas L. Derrick in 1865. They patented a clever and well-built portable pipe organ with pull-out Pedal, of which several examples are extant and have been visited during OHS conventions. Beforehand Felgemaker had worked for the Buffalo organbuilder Garret House (1858–1868) and his brother, the piano maker Julius House, who eventually built organ pipes for A.B. Felgemaker (1869–1894). The firm moved to Erie, Pennsylvania, in 1871 and reorganized solely under the name of A.B. Felgemaker. Shortly before Felgemaker's death, the firm incorporated as the A.B. Felgemaker Co., then acquired in 1917 by the Tellers-Kent Organ Co. of Erie. Felgemaker, his employees, and their successors became the basis of a large supplier of organ parts and pipes to the trade, today known as Organ Supply Industries.[3] In an age when American organs were well built of excellent materials, Felgemaker organs were exceptional for the highest quality of workmanship. Their tone of cohesion and brilliance in the 1870s became velvety around the turn of the century.

—WILLIAM T. VAN PELT

1. https://tinyurl.com/ohs2024-12.

2. "Installing Pipe Organ," *Sun* (Baltimore, MD), August 14, 1907, 6.

3. David H. Fox, *A Guide to North American Organbuilders* (Richmond, VA: Organ Historical Society, 1991).

A.B. Felgemaker Co., Op. 938 (1907)

St. Cecilia Roman Catholic Church
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 30 notes, C–f^1

I. GREAT
8 Open Diapason
8 Dulciana
8 Melodia
4 Octave
Swell to Great (piston)
Swell to Great Octaves (piston)

II. SWELL (enclosed)
8 Violin Diapason
8 Salicional
8 Stopped Diapason
4 Flute Harmonique
8 Oboe Gamba

PEDAL
16 [Bourdon] (face missing)
Great to Pedal (piston)
Swell to Pedal (piston)

Tremolo
Bellows signal
Mechanical action
Balanced Swell pedal
2 double-acting combination pedals to Great: Forte, Piano

SOURCE: William Edward Lindberg, "The Pipe Organs of A.B. Felgemaker: Late Nineteenth Century American Organ Builder" (PhD diss., University of Pittsburgh, 1976), 471.

PHOTO WILLIAM T. VAN PELT

St. Ignatius' Catholic Community

Baltimore, Maryland

The church of st. ignatius loyola in Baltimore was a predictable and necessary addition to the campus of Loyola College, founded by the Jesuits (The Society of Jesus, S.J.) in 1852.[1] The Jesuit priests who staffed and taught at the institution needed a magnificent church for the Holy Sacrifice of the Mass. The cornerstone was laid by the Most Rev. Archbishop Francis P. Kenrick (1796–1863) on September 23, 1853,[2] and a progress report of 1855 boasted that "[t]he choir will be supported by one of the most splendid and powerful organs in the country, the contract for which it has not yet been awarded."[3]

Archbishop Kenrick consecrated the church some two years later, on August 15, 1856[4]—the Feast of the Assumption of the Blessed Virgin Mary.[5] Despite copious press coverage, nothing was reported regarding music except that "[t]he choir gallery has also a fine appearance, and will still be further improved when a powerful organ is erected in it."[6] The land cost $23,333 and the larger campus—including the auditorium, classrooms, a dormitory, library, rectory, and the church—cost in total some $89,000. The complex was designed by the Baltimore architect Louis L. Long, Esq., and the bargain price was the result of the clergy having swapped physical labor and building materials for pew rents. There was a deficit when the church was opened, but the Order covered it so the building could be consecrated. Still, fund-raising efforts were ongoing to properly furnish it. The ladies held a fair for this purpose on May 17, 1858.[7]

That St. Ignatius Church is opulent is an understatement. The parish owns a formidable collection of sacred art in statuary and frescoes. The painting over the high altar, *The Mystical Vision of Saint Ignatius at La Storta*,[8] and on the center of the ceiling, *The Assumption of the Blessed Virgin Mary*, are the work of the famed Italian artist Constantino Brumidi (1805–1880).[9] Such a grand edifice needed an equally magnificent organ, and notice of the installation appeared in the Baltimore *Sun* on June 23, 1860: *"A New Organ* is being erected in St. Ignatius' (R.C.) Church, corner of Madison and Calvert streets."[10]

Built by the eminent Boston firm Simmons & Willcox, the instrument's formal opening was reported in the *Daily Exchange* on June 28, 1860:

> A NEW ORGAN.—Messrs. Simmons & Wilcox [*sic*], organ builders, of Boston, have just erected in St. Ignatius' church, corner of Calvert and Madison streets, a first-class organ, not surpassed by any instrument of the kind in the city. The organ is contained in a case built in the Corinthian style, and is placed immediately over the main entrance. It is 25 feet high, 17 feet wide, 11 feet deep, and has 38 stops, arranged for three organs

1. J. Thomas Scharf, *History of Baltimore City and County from the Earliest Period to the Present Day: Including Biographical Sketches of their Representative Men* (Philadelphia, PA: Louis H. Everts, 1881), 538.

2. "Local Matters. / Laying a Corner Stone," *Sun* (Baltimore, MD), September 26, 1853, 4.

3. "Local Matters. / St. Ignatius's Church," *Sun*, August 13, 1855, 1.

4. "Church Consecration," *Sun*, August 9, 1856, 1.

5. "St. Ignatius' Church," *Sun*, August 18, 1856, 1.

6. "St. Ignatius' Church," *Sun*, August 15, 1856, 1.

7. "A Fair for the Benefit of St. Ignatius Church," *Daily Exchange* (Baltimore, MD), January 25, 1858, 1.

8. "Painting in City Church Finally Sees the Light," *Sun*, April 1, 2002, B1 and B3.

9. "Splendid Work of Art," *Sun*, December 6, 1856, 1. Brumidi also painted *The Apotheosis of Washington* in the rotunda of the U.S. Capitol.

10. "Local Matters," *Sun*, June 23, 1860, 2. Emphasis original.

PHOTO PATRICK MURPHY

Simmons & Willcox (1860)
Patrick J. Murphy & Associates, Op. 56 (2010)

St. Ignatius' Catholic Community
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. CHOIR (enclosed)
8 Violin Diapason (open metal)
8 Melodia (1–12 stopped wood, 13–61 open wood)
8 Dulciana (open metal)
8 Unda Maris (49 pipes, t.c., Bartholomay)
4 Chimney Flute (stopped metal)
2 Piccolo (open metal)
8 Clarinet (49 reed and 12 flue)
8 Tromba (Bartholomay unit stop, from Gt. Tromba 8′)
Tremolo (drawknob)
Choir to Choir 16, 4 (drawknobs)
Swell to Choir 16, 8, 4 (rocking tablets)

II. GREAT (*enclosed in Choir box)
16 Double Open Diapason (54 open metal pipes, 1–7 from Ped. Violone 16′, 8–18 in façade)
8 Open Diapason (open metal, 1–17 in façade)
8 Claribella (1–12 stopped wood, 13–61 open wood)
8 Salicional (from Sw.)
4 Octave* (open metal)
4 Flute Harmonic* (open metal)
2⅔ Twelfth* (open metal)
2 Fifteenth* (open metal)
Sesquialtera III* (183 pipes, open metal)
Mixture II* (122 pipes, open metal)
8 Trumpet* (49 reed and 12 flue pipes, new spotted metal bells)
8 Tromba* (73 pipes, 49 reed and 24 flue, Bartholomay unit stop, new spotted metal bells)
4 Clarion* (Bartholomay, from Gt. Tromba 8′)
Chimes (21 tubes, new)
Great to Great 4 (drawknob)
Swell and Choir to Great 16, 8, 4 (rocking tablets)

III. SWELL (enclosed)
16 Lieblich Gedackt (12 pipes, ext. Stopped Diapason 8′)
8 Open Diapason (1–12 stopped wood, 13–61 open metal)
8 Stopped Diapason (stopped wood, stoppers repacked)
8 Salicional (open metal, replaced with vintage pipes)
8 Voix Celeste (49 pipes, t.c., open metal, old Salicional rescaled)
4 Octave (open metal)
4 Traverse Flute (open metal)
2 Octavin (open metal)
Mixture II (122 pipes, open metal)
8 Oboe (49 reed and 12 flue, Bartholomay, capped)
8 Cornopean (49 reed and 12 flue, new spotted metal bells)
Tremolo (drawknob)
Swell to Swell 16, 4 (drawknobs)

PEDAL
32 Resultant (1–12 with 10 2/3, 13–32 from Open Diapason 16′)
16 Open Diapason (44 pipes, C.S. Haskell pipes, replacement)
16 Violone (44 pipes, open wood)
16 Lieblich Gedackt (from Sw.)
8 Major Flute (ext. Open Diapason 16′)
8 Dolce Flute (ext. Violone 16′)
8 Stopped Flute (from Sw.)
16 Trombone (12 pipes, Bartholomay, ext. Gt. Tromba 8′)
8 Trumpet (from Gt.)
Great, Swell, Choir to Pedal 8, 4 (rocking tablets)

30 stops, 34 ranks, 2,033 pipes

SOURCE: Patrick J. Murphy (2024) and E.A. Boadway, manuscript stoplist collection (ca. 1960).

PHOTO PATRICK MURPHY

> [that is, three manuals], all perfectly controllable. On Tuesday evening, the church was thrown open, for the purpose of allowing the congregation and visitors an opportunity of hearing and criticizing its power and beauty of tone. The audience numbered some five hundred, who all appeared delighted with the performance. Mr. J.H. Wilcox [*sic*], one of the builders, played Mendelssohn's "Wedding March," "The Heavens are Telling," from Haydn's "Creation," and other pieces, in an exquisite style. Mr. George W. Walters and Mr. Scheidler, the organist of the church, also performed several beautiful airs. The organ was built at a cost of $4,000.[11]

Housed in a magnificent, three-sectional Greek-revival case, its impressive front has four pilasters topped by elaborately carved Corinthian capitals. Basses of the Great Open Diapasons 16′ and 8′, arranged 7–11–7, stand in the façade. A massive cornice, adorned with bold modillions and dentil moldings, is surmounted with an enormous pediment, topped by a cross.

The Simmons & Willcox firm was established in Boston in 1845 by William B.D. Simmons (1823–1876),[12] a former employee of Thomas Appleton (1785–1872) and the Hooks. Immediately, Simmons & McIntire (as the firm was initially known) secured prestigious contracts from many of the prominent churches in New England and elsewhere, including Rev. Dr. Edward Beecher's Salem Street Church in Boston (1846),[13] St. Paul's Church in Philadelphia (1849),[14] and later, Appleton Chapel at Harvard College in Cambridge (1859),[15] and St. Joseph's R.C. Church in Albany, New York (1860).[16] Simmons's organs were known for their bold ensembles, novel registers, fancy keydesk accessories, and innovative designs. John H. Willcox (1827–1875), who played the opening at St. Ignatius, was one of Boston's finer organists. At the time he was the partner in Simmons & Willcox, but late in 1860 he went to work for the Hooks. The firm continued to build distinctive organs until Simmons's premature death in 1876 from Bright's disease. He was only 53 years old.[17]

The organ at St. Ignatius remained intact until about 1941, when it was electrified and renovated by Frederick A. Bartholomay & Sons of Philadelphia.[18] That firm replaced the original slider chests and wind system, electrified the action, extended the manual and pedal compasses from their original 58 and 25 notes to 61 and 32, provided a horseshoe-style console, lowered the pitch from A450 to A440 by inserting new bottom-C pipes in many of the ranks, unified the Pedal, and placed a Tromba 16′ unit of 74 notes on a separate chest to play at different pitches and from various divisions. The renovated organ was examined by E.A. Boadway (1936–2016) about 1960, who noted that Bartholomay's work was "poor," but most of Simmons's pipework was intact. The Swell division, Boadway added, impressed as "mild."[19] The instrument remained in its renovated state, gradually declining in dependability until Easter Day 2009, when a high-pitched cypher interrupted the Solemn Mass of the Resurrection. The incident was later recalled in the *Sun:* "Tim Murphy, the organist [at St. Ignatius] for the past 27 years, climbed inside the giant case and tinkered with it for several minutes to get it to stop. Hundreds of families could do little but stare at Murphy and each other."[20]

Meanwhile, as with many inner-city Catholic churches, changing demographics and declining neighborhoods gradually diminished the congregation from 4,000 parishioners before World War I to a few hundred by 1970, while the physical plant deteriorated. In 1921, the Jesuits moved Loyola College to a more advantageous location on North Charles Street, and in 1934, the Jesuit High School that shared the complex moved to North Towson.[21] A campus that once bustled with activity was less and less used, and there were several attempts to close it. The *Sun* reported on February 17, 1968, that the "Future of St. Ignatius Complex is in Doubt / Jesuits May Abandon the Downtown Locale After 112 Years,"[22] and that the "Fate of St. Ignatius Hall, Rectory, [was being] Studied." On November 28, 1970, a "For Sale" sign was posted on the complex,[23] but after being "listed" for two and a half years,

11. "A New Organ," *Daily Exchange*, June 28, 1860, 1. Emphasis original.

12. "Church Organ For Sale," *Boston Recorder*, July 24, 1845, 119.

13. "Great Organ in Rev. Dr. Beecher's Church," *Daily Evening Transcript* (Boston, MA), February 11, 1846, 2.

14. "Large Organ," *North American and United States Gazette* (Philadelphia, PA), February 23, 1849, 1.

15. "Organs [Appleton Chapel, Harvard College]," *Dwight's Journal of Music. A Paper of Art and Literature*, May 14, 1857, 53–54.

16. "The Organ for St. Joseph's Church," *Atlas and Argus* (Albany, NY), September 9, 1859, 3.

17. "Deaths," *Evening Journal* (Boston, MA), November 1, 1876, 3; and Barbara Owen, *The Organ in New England: An Account of its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, NC: The Sunbury Press, 1979), 140–58.

18. Paul R. Marchesano, "Philadelphia Organbuilders, 1880–1930, Romancing the Romantic Period," *Organ Historical Society / Philadelphia 2016 / Diamond Jubilee / Commemorative Anthology*, ed. by Rollin Smith ([Villanova, PA]: OHS Press, [2016]), 154–55.

19. E.A. Boadway, manuscript stoplist collection, ca. 1960.

20. Meredith Cohn, "Ready, Again, to Make a Joyful Noise," *Sun*, December 25, 2019, A2.

21. Walter Ward, "St. Ignatius Church to Observe 100th Anniversary Tomorrow," *Evening Sun* (Baltimore, MD), August 14, 1956, 19.

22. Weldon Wallace, "Future of St. Ignatius Complex is in Doubt," *Sun*, March 19, 1968, 36; Weldon Wallace, "Fate of St. Ignatius Hall, Rectory Studied," *Sun*, May 14, 1970, 46.

23. Barry Rascovar, "Sale Sign Up on Old Loyola Complex / Private Effort Got No Buyer for Downtown Church Building," *Sun*, November 28, 1970, 23.

the property remained unsold.[24] Apart from the church, the 120-year-old buildings and auditorium were vacant between 1970 and 1974. Then, as hopes of saving the college and the church dimmed, an unrelated catastrophe became a miracle.

On January 10, 1974, the home of Baltimore's Center Stage Theater—a professional acting troupe founded in 1963 which by then was using the Peabody Theater on North Street—was destroyed by fire. Immediately after the blaze, alternative space was offered, and the next evening, Edward Albee's *Who's Afraid of Virginia Woolf?* was presented in the Auditorium of the Baltimore Museum of Art.[25] Discussions with city officials followed, and by December 1974, a proposal was floated for the city to buy the Loyola complex from the Jesuits and sell it to the theater group at an advantageous price.[26] On January 26, 1975, this plan was confirmed.[27] The complex (apart from the church itself) was modernized with a multi-million-dollar investment, and the thespians not only preserved the campus, but their presence added to the gentrification of the neighborhood.

Mass attendance at St. Ignatius continued to decline during the 1970s and 1980s, and when Rev. William J. Watters, S.J., was appointed pastor in 1991, his directive was clear: revive the parish or shut it down.[28] Father Watters, now ninety years old, is a priest of the old school: faith-filled, superbly educated, and highly directed. He challenged the congregation to refocus its ministries toward a new vision of service, directly addressing the needs of the inner city. Just one of Father Watters' astonishing achievements was the founding of a middle school for underprivileged teenagers that continues to operate today.[29] By the turn of the twenty-first century, the congregation was on the rebound and had raised enough money to restore the church. The glorious restoration was featured in the Baltimore *Sun* in December 1999.[30]

On March 19, 2010, Father Watters signed a contract with Patrick J. Murphy & Associates, Organbuilders of Stowe, Pennsylvania, to renovate the organ. Murphy has a long association with the Organ Historical Society. He was the first recipient of the E. Power Biggs Fellowship in 1978, has served several terms on the OHS National Council, and for decades has been an enthusiastic and generous supporter of the Society's activities. He established his firm in 1987,[31] and a significant recent project was the completion of his Op. 70, a new three-manual organ for St. Paul's Episcopal Church in Akron, Ohio.[32]

In a recent phone recent conversation, Patrick described the project at St. Ignatius:

> Our object was to preserve and restore everything that remained from the original 1860 organ. The Bartholomay chests, frame, wind system, and console were failing. Those were replaced with a new chassis and frame; our signature vertical drawknob console in Honduras mahogany; new Blackinton electric slider manual windchests; completely new winding, wiring; and expression boxes that utilize our extremely effective shade blades. Although most of the original 1860 pipework was intact, it had been altered during the ca. 1941 rebuilding. Our challenge was to renovate the pipework so that the original 1860s spirit is recalled, while creating a musical palette for use within this grand edifice.[33]

The renovation, the firm's Op. 56, was first heard at the 6:00 p.m. Mass on Christmas Eve 2010, played by organist Tim Murphy.[34]

In retrospect, the story of St. Ignatius Church and its 1860 Simmons & Willcox organ is one of profound beginnings, great opportunities, and explosive growth during the nineteenth century, but after World War I, decline, and by 1980, despair. The survival of this spectacular ecclesiastical structure with its original organ is as much the result of neglect as it is of luck. When the OHS last visited Baltimore in 1991, the condition of the organ was so poor that it did not merit consideration. Little of Simmons & Willcox's work remains, so this resilient organ—still in its original case with most of its original pipework, and still sounding in the space for which it was designed—is worthy of historical recognition. Despite its alterations, it remains the oldest large organ in its original location in any Baltimore church. Heartfelt gratitude is extended to Father Watters, organist Tim Murphy, and Patrick Murphy & Associates for saving this enduring part of Baltimore's history.

—Stephen L. Pinel

24. Tracie Rozhon, "Baroque St. Ignatius Complex, a Landmark, Unwanted, Unsold," *Sunday Sun* (Baltimore, MD), May 13, 1973, 20 and 22.

25. Tracie Rozhon and Roger Twigg, "Despite Fire, Center Stage Show Goes On," *Sun*, January 11, 1974, 1.

26. John E. Woodruff, "Loan-Housing Plan Afoot for Center Stage," *Sun*, December 5, 1974, C20.

27. R.H. Gardner, "Center Stage: New Home in Old Building," *Sunday Sun*, January 26, 1975, D1.

28. John Rivera, "St. Ignatius Shines Again in all its Glory," *Sun*, December 11, 1999, B1 and B5.

29. Frank P.L. Somerville, "St. Ignatius Church Plans Middle School for Low-Income Boys," *Sun*, December 29, 1992, 11; Sabrina LeBeouf, "Founder to Retire as President of The Loyola School in Baltimore," *Sunday Sun*, January 11, 2023, A11.

30. Rivera, "St. Ignatius Shines."

31. Promotional catalog "Patrick J. Murphy & Associates," ([Stowe, PA:] Patrick J. Murphy & Associates, [ca. 2000]), 12.

32. *The Stoplist: A Newsletter from Patrick J. Murphy & Associates, Inc., Organbuilders* (Winter 2024), 2.

33. Interview conducted February 29, 2024.

34. Meredith Cohn, "Ready, Again, to Make a Joyful Noise."

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St. Leo the Great Roman Catholic Church

Baltimore, Maryland

The organ historical society's 1991 National Convention in Baltimore included a visit to St. Leo the Great Roman Catholic Church in the Little Italy neighborhood. Designed by one of Baltimore's great architects, Ephraim Francis Baldwin (1837–1916), the church is essentially unchanged from its 1881 construction. The neighborhood and church likewise retain much of their Italian roots, resistant to the demographic changes that other Baltimore neighborhoods endured. St. Leo the Great Church remains an active parish. Situated in the church gallery underneath the rose window is the 1881 pipe organ, the work of the distinguished Baltimore organbuilder Heinrich (Henry) Niemann. The essence of the original organ is present despite minor tonal and functional changes undertaken over the years. The *1991 Organ Handbook* description of the organ remains pertinent today and is the foundation for this update.[1]

The first Italian immigrants began to arrive in Baltimore in the early 1800s. The yearly influx was small and steady for several decades. The end of the Civil War came with a rapid rise of Italians, mostly artisans and laborers from Naples, Abruzzi, and Sicily. They settled in the President, Albemarle, Stiles, and Exeter Street area just east of the Jones Falls River. Almost half of that district's population was Italian, resulting in the adoption of Little Italy as the neighborhood name.[2]

The Italian Catholics first worshiped at St. Vincent de Paul Church on North Front Street, approximately a half mile north from their homes. The post-Civil War wave of Italian immigrants overwhelmed the church, causing the Archdiocese of Baltimore to establish an all-Italian parish in Little Italy. This was the first church in Maryland, and one of the first in the country, specifically built for the Italian community. Staffed by the Pallotine Fathers since its establishment in 1881, the church was named for Popes Leo I ("the Great," r. 440–461) and Leo XIII (r. 1878–1903). As the community became more diverse, so did the parish's demographic, with most congregants no longer of Italian descent. Still, St. Leo the Great Church today remains the focal point for Baltimore's Italian community.[3]

The architecture represents a mixture of Italianate, Romanesque and Classical elements. The High Victorian eclectic design is unique among Baldwin's works. At capacity, upper and lower sanctuaries accommodated 1,200 congregants in a

1. Alan Laufman, ed., *1991 Organ Handbook* (Richmond, VA: The Organ Historical Society, 1991), 45.

2. Saint Leo the Great Roman Catholic Church, "Our History," https://saintleorcc.com/ourhistory.

3. Lois Zanow and Sally Johnston, *Monuments to Heaven: Baltimore's Historic Houses of Worship*, (Bloomington, IN: ArborHouse, 2010), 55.

PHOTO LEN LEVASSEUR

Henry Niemann (1881)

St. Leo the Great Roman Catholic Church
Baltimore, Maryland

Manual compass: 58 notes, C–a[3]
Pedal compass: 27 notes, C–d[1]

I. GREAT

16 Bourdon
8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
4 Flute
2 Fifteenth
8 Clarionet (t.c.)

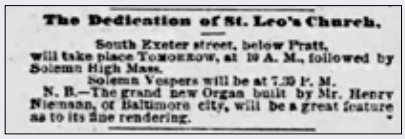
II. SWELL (enclosed)

8 Violin Diapason
8 Stopped Diapason
8 Gamba
8 Vox Celeste (t.c.)
4 Violina
4 Harmonic Flute
2 Flautino
8 Trumpet
8 Oboe
Tremulo

PEDAL

16 Bourdon
8 Open

Manual coupler
Great and Swell to Pedal



The Dedication of St. Leo's Church.

South Exeter street, below Pratt, will take place TOMORROW, at 10 A. M., followed by Solemn High Mass.
Solemn Vespers will be at 7.30 P. M.
N. B.—The grand new Organ built by Mr. Henry Niemann, of Baltimore city, will be a great feature as to its fine rendering.

parish which at its peak population consisted of 900 Italian and 1,500 non-Italian members. Built of brick with stone trim, the space features a high entrance porch, a turret with conical roof on the north wall, a square bell tower at the northeast corner, a large rose window in the main façade, and a variety of decorative brickwork.[4]

Begun in June 1880 and dedicated in September 1881 with great fanfare, the church is a Baltimore City Landmark listed on the National Register of Historic Places since 1983.[5] When the Great Baltimore Fire of 1902 threatened Little Italy and the East Baltimore region, St. Leo's parishioners are said to have gathered on the east bank of the Jones Falls River to pray to God and St. Anthony for protection from the flames. A strong wind arose and prevented the fire from crossing the Jones Falls River into Little Italy. To this day parishioners believe that St. Anthony intervened and saved Little Italy and East Baltimore from the fire.[6]

Henry Niemann was one of Baltimore's premier organ builders, and much has been written about him and his organbuilding business.[7] Of all the Baltimore organbuilders, Niemann produced the most extant organs, some still in very good condition and retaining the tonal essence of his work. Niemann established his workshop in 1875. The 1881 St. Leo the Great organ was the seventh instrument built for Baltimore churches.[8] The local press reported that the organ was present and used for the September 1881 dedication of St. Leo the Great.[9] A grand organ concert was held that same month to introduce the two-manual, nineteen-stop, twenty-two-rank organ to the residents of Baltimore City.[10]

As usual in Roman Catholic churches of this period, the organ is positioned in the rear gallery and speaks into a fine acoustic space. The instrument features a striking Italianate Romanesque case with the display pipes arranged in seven symmetrical groups (5-10-1-9-1-10-5). The case design allows a full view of the rose window.

When the organ was electrified in the 1930s, its original bench, keydesk, key action, console, pedalboard, and stop actions were removed. A new Klann Organ Supply console, electro-pneumatic pull-down actions, and slider motors by Bardoff replaced these. In 2002, David Storey used parts from a no longer extant Niemann organ (of the former Fourteen Holy Martyrs Catholic Church, Baltimore) to restore St. Leo's instrument. The Niemann terraced drawknob console fits perfectly into the opening previously occupied by the original mechanical console. New manual keyboards were fabricated for the electric key-to-chest action, and a simple solid-state combination action was installed. The Bardoff actions were renovated, a new blower installed, and the reservoir recovered. Originally of a double-rise type, only a single fold remains today.[11]

4. "St. Leo's Church (Baltimore, Maryland)," https://tinyurl.com/ohs2024-20.

5. "Local Matters. / New Catholic Church," *Sun* (Baltimore, MD), July 9, 1880, 1; National Register of Historic Places, National Park Service, National Register Information System, Reference 83002939, https://tinyurl.com/ohs2024-22; "St. Leo's Italian Church. / Imposing Corner-Stone Ceremonies—Large Procession of Catholic Societies," *Sun*, September 13, 1880, 1; "Dedication of a Catholic Church," *Sun,* September 19, 1881, 4.

6. Zanow and Johnston, *Monuments to Heaven*, 55.

7. Raymand J. Brunner, "Baltimore Organs & Organbuilding in the Nineteenth Century," *The Tracker* 35, no.2, (1991): 9–11; Martin Kares, "Baltimore: Center of German-American Organbuilding," *The Tracker* 39, no. 3 (1995): 12–13; Thomas S. Eader, "Baltimore Organs and Organ Building," *Maryland Historical Magazine* 65, no.3 (Fall 1970): 278–80.

8. Steve Bartley, "A Short History of Henry Niemann," Hilbus Chapter OHS Newsletter *Where the Tracker Action Is* 45, no. 2 (October 2014): 3–10.

9. "The Dedication of St. Leo's Church," *Sun*, September 17, 1881, 2.

10. "Ein großes Sacred-Conzert, *Der Deutsche Correspondent,* September 10, 1881, 4.

11. OHS Pipe Organ Database, instrument ID 4454, https://tinyurl.com/ohs2024-21.

This organ is an early example of Niemann's work. The Great Bourdon 16′ has three octaves of stopped wood pipes, while the trebles are capped common metal. The Great Flute 4′ is a common metal chimney flute, with stopped wood basses. It shares its bottom sixteen notes with the Octave 4′. The Swell Stopped Diapason 8′ is a metal chimney flute with stopped wood basses grooved to the Violin Diapason 8′. The Swell Harmonic Flute 4′ includes bass pipes in the form of a harmonic wooden Melodia with harmonic open metal trebles. The Gamba 8′ uses twelve open wood basses mounted outside the Swell box. The Dulciana 8′ is marked "sc 54." The Great Clarionet 8′ appears to have had its pipe holes enlarged at some point, and yet the pipes still do not fit well. The Clarionet is unique to this specification among the surviving and known examples of the builder's organs: given the poor-fitting pipes, questions inevitably arise as to the rank's origin. The specification is somewhat unusual for a Niemann of this size, with no mixtures, three manual reeds, and an Open 8′ in the Pedal that creates some independence without the height. Many of the pipes are from the shop of Samuel Pierce of Reading, Massachusetts, and several sets are marked "HN 1881."[12] The organ is reminiscent of Cavaillé-Coll's instruments, not surprising since Niemann trained in the Cavaillé-Coll shop.

The divisional placement is original, with the Great behind the façade and the Swell directly behind on the same level. As a result, the Swell is subdued when heard from the console and in the choir gallery. The string registers sound thin and distant. Yet from the nave the sound is very different and Niemann's remarkable voicing is fully apparent.

A testimonial letter from J.L. Andreas, Pastor of St. Leo's Church, praises the Niemann organ to its builder eight years after its dedication, a fitting last word about Niemann's remarkable instrument.

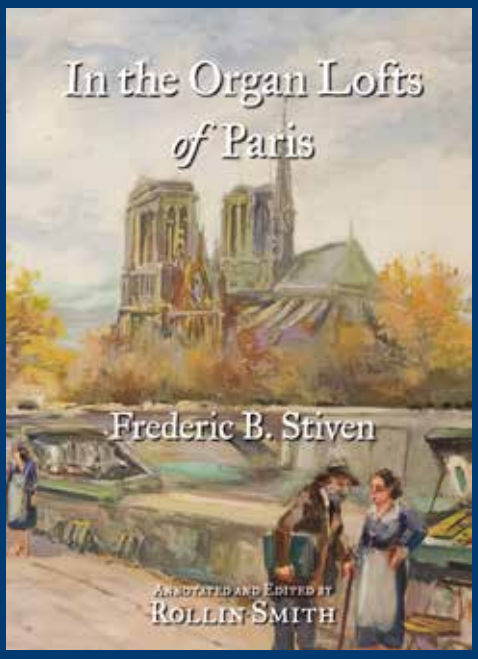
> The organ built by you for this church in 1881, is to-day as fresh in harmonious tones and delicacy of sound as when it first left your factory. A great many professionals have examined it, and all unanimously expressed the same opinion, viz.: that it is an instrument to be proud of—a credit to any builder. Pardon me, however, for finding one fault with Mr. Niemann, viz.: that he keeps his skill under the bushel. You should advertise more, and thus let churches, religious institutions, etc., derive the benefit of your exceptionally practical and thorough good knowledge of the art of building first-class organs.[13]

—Stephen L. Pinel and Charles English

12. Carl Schwartz, ed., "The Church of St. Leo the Great," Hilbus Chapter OHS Newsletter *Where the Tracker Action Is* 42, no. 5 (November 2011): 5–7.

13. Letter of October 4, 1889 from J.L. Andreas to Henry Niemann, cited in Laufman, ed., *1991 Organ Handbook*, 45.

THE OHS CATALOG



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St. Mary's Seminary & University

Baltimore, Maryland

Concert organist and Baltimore native Archer Gibson (1875–1952) owned the Aeolian organ which Casavant rebuilt as this organ, first in 1954, then again in 2011. Gibson bequeathed it to St. Mary's Seminary, to be relocated at the Seminary's expense.[1]

For the Aeolian organ Gibson planned for his home in New York City, he acquired the console of the 72-stop Aeolian Op. 1263 built in 1914 for the New York home of Henry Clay Frick (1849–1919), 1 East 70th Street, where Gibson frequently entertained the Frick family and guests. Aeolian adapted the console to Gibson's new Op. 1419 (1918) of three manuals and twenty-five stops plus harp and chimes. It was installed in his residence at 257 West 86th Street. In 1920, Gibson had all the stops renamed in German, and nine years later he added a floating Solo division of five ranks, nine stops.[2] Gibson made seventy-two organ rolls for Aeolian, more than any other player, and also played fifteen sides of 78 rpm phonograph records for RCA Victor on this organ.[3]

Casavant first discussed a new organ for St. Mary's in 1941 and resumed talks in 1952 with Rev. John Selner[4] (1904–1992), a musician and student at the St. Mary's Seminary from 1929. From 1932 through 1958, Selner served St. Mary's as its organist, choir director, and Professor of Music, Homiletics, and Moral Theology. In 1930, the press remarked of Selner and the school, "He cannot only play organs, but he buys them, sells them, and designs them. In this house of organs—there's one in every nook and corner of the first floor—John naturally feels very much at home."[5]

Father Selner knew Archer Gibson and sought his advice in planning for the chapel and its organ. Though the Seminary moved to its present location in 1929, its large chapel was not completed until 1954. The old chapel was dismantled on October 6 and "the Blessed Sacrament was brought to the new chapel. ... [T]he following month ... saw the dedication of the chapel ... accompanied by the music of Father Selner and his choir."[6]

Casavant wrote in 2010 that the 1954 organ cost $27,000 with thirty-seven speaking stops, including seventeen ranks from Archer Gibson's Aeolian organ. The "tonal scheme developed by Fr. Selner and Stephen Stoot, then tonal director of Casavant, has not been altered since the organ installation."[7] David Storey notes that "[s]ome bellows, shade engines were used at the seminary. Structure, chests, expression boxes are Casavant. ... [The] harp action is all AEO." The 1953 contract with Casavant specifies that the "blower from the old Gibson Organ ... be used again after overhauling by the Purchaser."[8]

1. Will of Archer Gibson, June 6, 1952, New York County Surrogate's Court, August 20, 1952, record 8201. Courtesy of Rollin Smith.

2. Rollin Smith, *The Aeolian Pipe Organ and Its Music* (Richmond, VA: Organ Historical Society, 1998) 348, 359, and 483–84.

3. Smith, *The Aeolian Pipe Organ*, 246, 484.

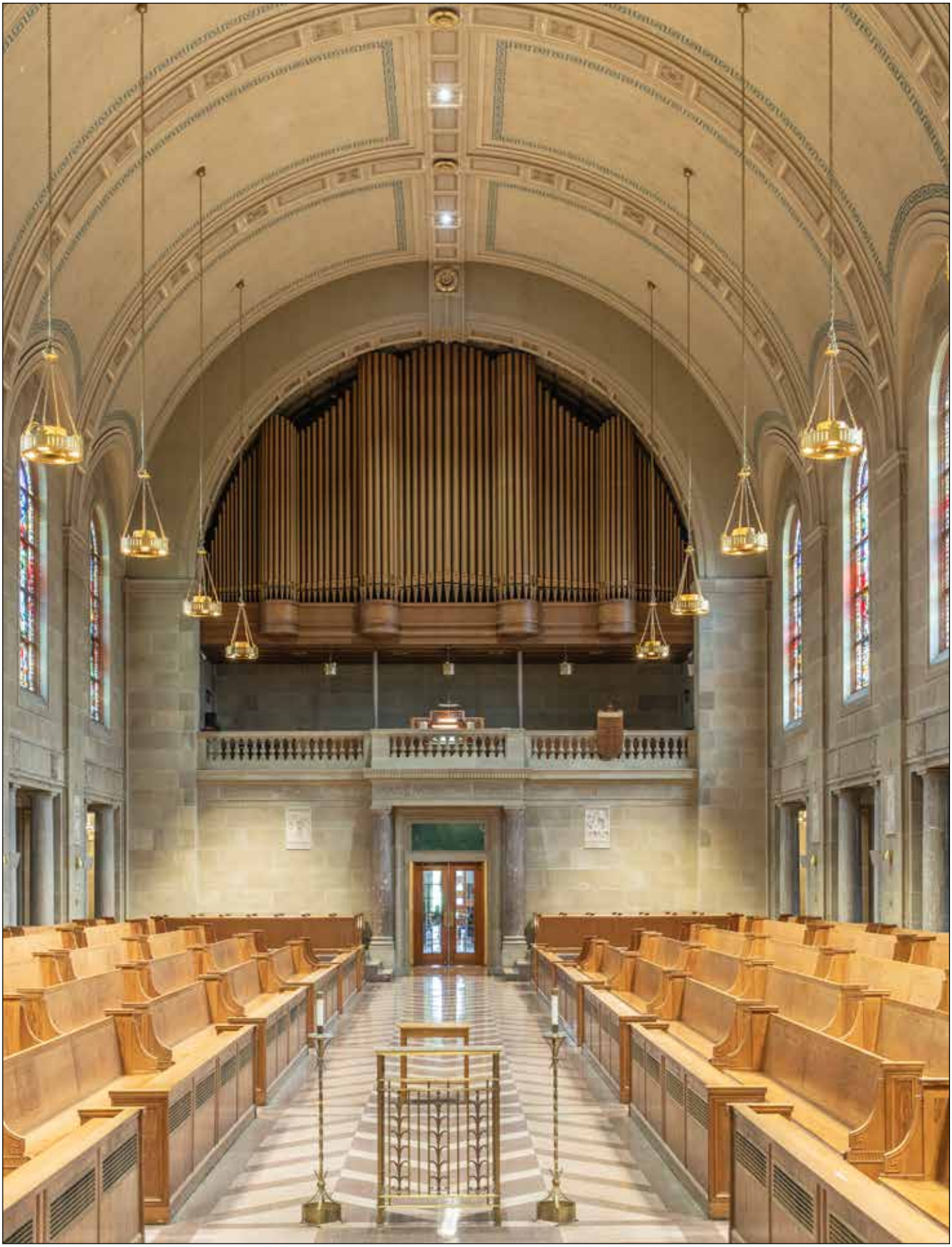
4. "Historical Notes, Evaluation, Revised Specification and Scope of Work, St. Mary's Seminary Chapel, Baltimore, Maryland, Casavant Opus 2226," October 25, 2010, courtesy of Simon Couture, vice president, Casavant Frères.

5. "Who's Who in the Seminary," *The Voice* (February 1930), cited in John W. Bowen, "Selner, Father John Charles," *2019 Necrology of the Society of St. Sulpice, Province of the United States,* vol. 2, online as http://sulpicians.org/project/selner-father-john-charles/.

6. John W. Bowen, "Selner, Father John Charles."

7. "Historical Notes."

8. Email communication of February 15, 2024, from David M. Storey.



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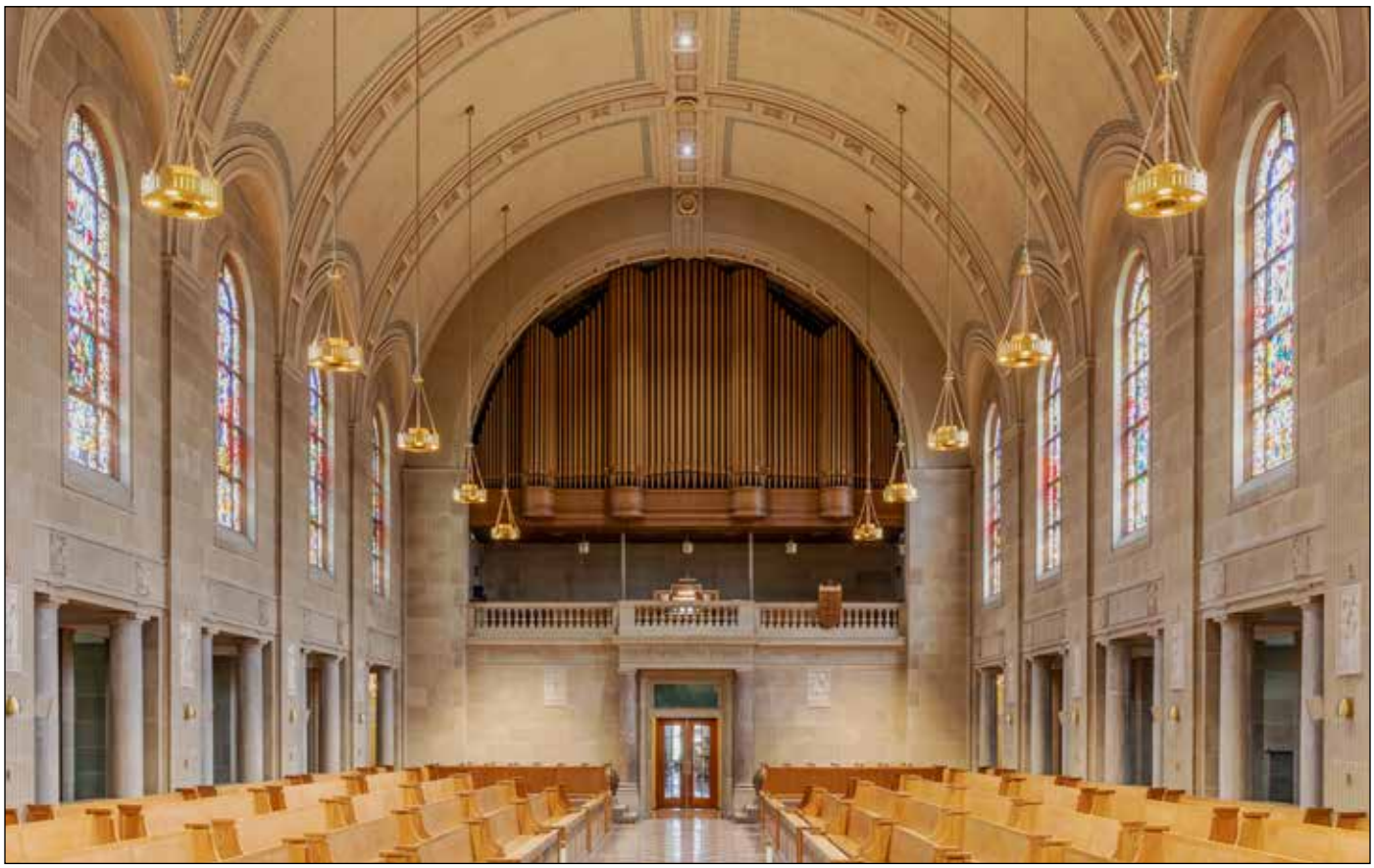

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More significantly, that contract indicates that the case was designed by the architects with seventeen decorated and speaking pipes to be supplied by Casavant. That design seems not to have been executed by the time of the contract's signing on December 28, 1953. The case builders are unknown.

Regarding the Swell Violina 4′, Twelfth 2⅔′, Octavin 2′, and Tierce 1⅗′ in the present organ, these served collectively in the Aeolian organ as the Swell Dolce Cornet, and in the 1954 organ as the Swell Mixture. The specification dated November 19, 1953, maintains that the Swell Mixture would be "new." In fact, it was constituted by Aeolian pipes, with a few fill-in pipes by Casavant. The 1954 windchests built by Casavant put each rank of the Mixture on a separate action. These ranks were activated together by the Mixture drawknob. In the 2011 Casavant rebuild, each rank received its own drawknob. The Violina 4′ was also part of the Dolce Cornet/Mixture IV. David Storey identified the pipes as original to the Aeolian organ.[9] The 1⅓′ Larigot in the current organ was fashioned from the Flautino 2′ of the 1954 organ.[10]

The Sulpician Order of Roman Catholic priests, seeking a refuge from the revolutionary climate in late eighteenth-century France, arrived in Baltimore in 1791 to found the first Roman Catholic seminary in the United States, St. Mary's Seminary. Offering secular courses as a college, it was granted a civil charter by the State of Maryland in 1805. In 1822, Pope Pius VII established St. Mary's as the first seminary in the U.S. to grant ecclesiastical degrees in the name of the Holy See. Originally on Paca Street, the school moved to its present location in 1929. The building, designed by the Boston architects Maginnis and Walsh, houses a large chapel, fitted in marble and oak, with stained glass windows imported from Paris. The words "and University" were added to the institution's name in 1968, changing from "and College" which had been added earlier. Loyola University of Maryland emerged in 1852 as a "college" (high school) created by the Jesuit Order upon the closing of the secular St. Mary's College.[11]

—William T. Van Pelt

9. "The Aeolian pipes are labeled with a number rather than a stop name, i.e. a 4′ Octave in a Casavant is labelled Oc where in the Aeolian it might be stop number 5 so all the pipes would be stamped with 5. Many of the mixture pipes were like that. They were a completely different metal from the Casavant fill in pipes. In the original arrangement, the Swell mixture sat on 4 separate stop actions all simultaneously activated. It was decided to use the 4 separate stop actions as separate stops so each rank of the mixture had to become a full rank with no breaks so some pipes were added or moved around to fill out a 61 note rank." Email communication of February 18, 2024, from David M. Storey.

10. "Historical Notes."

11. Baltimore Heritage, "St. Mary's Seminary on Roland Avenue," https://tinyurl.com/ohs2024-18; https://tinyurl.com/ohs2024-19.

Casavant Frères, Op. 2226B (1954, 2011)
The Aeolian Co., Op. 1419 (1918)

St. Mary's Seminary & University
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. CHOIR (enclosed)
8 Geigen Principal
8 Melodia
8 Dulciana
8 Unda Maris
4 Geigen Principal
4 Lieblichflote*(leathered lips, bored wooden stoppers replaced 2011 with Casavant metal caps and chimneys)
2 Piccolo
8 Clarinet*
Harp*
Chimes
Zimbelstern
Choir 16, 4
Swell to Choir 16, 8 and reversible, 4

II. GREAT
16 Flute Conique* (1–12 Casavant, lips releathered 2011)
8 Open Diapason (new 1954)
8 Flute Conique*
8 Hohlflote*
8 Gemshorn*
4 Octave (new 1954)
4 Harmonic Flute*
2⅔ Twelfth*
2 Fifteenth (new 1954)
16 Trombone* (Ped.)
8 Trumpet*
Chimes
Great 4
Swell and Choir to Great 16, 8 and reversible, 4

III. SWELL (enclosed)
16 Gedeckt* (1–12 Casavant)
8 Open Diapason (new 1954)
8 Stopped Diapason*
8 Viole de Gamba*
8 Voix Celeste*
4 Violina*†
4 Flauto Traverso*
2⅔ Twelfth*†
2 Octavin*†
1⅗ Tierce*†
1⅓ Larigot
8 Trumpet*
8 Oboe*
8 Vox Humana*
Swell 16, UO, 4

PEDAL
32 Bourdon (resultant)
32 Flute Conique (resultant)
16 Contrabasse*
16 Bourdon*
16 Flute Conique* (Gt.)
16 Gedeckt* (Sw.)
8 Cello* (ext. Contrabasse, 12 pipes new 1954)
8 Flute Conique* (Gt.)
8 Stopped Flute* (ext. Bourdon)
4 Choralbasse (ext. Contrabasse, 12 pipes new 1954)
16 Trombone*
8 Trumpet* (Gt.)
Great, Swell, and Choir to Pedal 8, 4 and reversible

COMBINATIONS
General 1– 8 (thumb, toe)
Great, Swell, and Choir 1– 5 (thumb)
Pedal 1– 4 (toe)
Sanctuary 1–3 (thumb)
General Next (thumb, toe)
General Previous (thumb, toe)
Cancel, Adjuster, Memory Up, Memory Down (thumb)
Full Organ (thumb, toe)

Great/Choir Manual Transfer
Expression pedals for Swell and Choir
Crescendo (4 modes, programmable)

*Aeolian pipes
†formerly a Dolce Cornet, renamed Mixture in 1954

St. Paul Lutheran Church

Baltimore, Maryland

The third annual meeting (convention) of the Organ Historical Society was held in the fellowship hall of St. Paul Lutheran Church on June 16, 1958, as organized by the parish's organist, OHS member and historian Thomas Eader (1931–1987), who was also librarian of the Maryland Historical Society. The morning of this single-day gathering was "devoted to exhibits and a business meeting. After luncheon a four-hour bus tour of historic organs will complete the schedule."[1] The previous "conventions" of OHS had been held on June 24, 1957, at Trinity Church in New York City, and a year earlier on June 27, 1956, at St. Bartholomew's Church, likewise in New York. The 1956 gathering took place during the AGO national convention and was the initial organizing meeting of the Society.

The current building of St. Paul's venerable congregation was dedicated on November 8, 1959, on ground acquired in 1953 and broken that February. The congregation had worshipped since 1954 in a chapel located in the basement of the parsonage built that year, then in the fellowship hall completed in 1956 and dedicated in September.[2]

The Späth organ was installed in 1961 as very likely "the first organ to be imported into Maryland since 1804."[3] Thomas Eader served as organist when the contract was drawn and

> … was directly responsible for the installation. … The key and stop actions are tracker throughout, using nylon coated steel trackers, plastic squares and nylon-plastic spring loaded sliders [*recte* slider seals] in the chests. … [T]he Pedal Subbass, lower Gedackt and Koppelfloete pipes … are wood, and all Krummhorn resonators, Octave and Principal basses … are copper.[4]

The interior metal pipes are spotted metal (lead and tin in approximately equal proportions).[5] The cost of the organ was $11,000, delivered.[6] The instrument is located in the (liturgical) west gallery, the key desk recessed into the case. David Storey reports that the tracker material is aluminum. Whether the trackers were originally aluminum or the "nylon coated steel trackers" noted above is unknown: they were either replaced or incorrectly described. Storey replaced the Great windchest in 2009 to add the Trumpet 8′.[7] The new windchest was built in Storey's workshop in Baltimore.[8]

The congregation of St. Paul affiliated with the Missouri Synod of the Lutheran Church in 1868, a year after moving into their previous building at Saratoga and Fremont Streets in Catonsville, about six and a half miles east of the current location. That structure housed Roosevelt's Op. 395 (1888) with nineteen speaking stops.[9]

The congregation traces its history to the 1760 split within the German Reformed Church that led to the first Lutheran churches in Maryland. Successive doctrinal schisms generated several more churches and separate congregations, often followed by congregational mergers. One such merger in 1835 resulted in the Second German Evangelical Lutheran Church, comprising congregations of St. Martin, Emmanuel, and a previous St. Paul. It occupied an existing building at

1. "Organ Historical Group to Hold One-Day Meeting," *The Diapason* 49, no. 7 (June 1, 1958):1. Thanks to Stephen L. Pinel for having pointed out this and several further sources that inform this narrative.

2. "Our History: St. Paul Evangelical Lutheran Church,"https://tinyurl.com/ohs2024-14.

3. "New Tracker Organs: German Import in Baltimore," *The Tracker* 13, no. 4 (Summer 1969):14.

4. "New Tracker Organs," 14.

5. Communication of March 1, 2024, from David Storey, organbuilder and maintainer of the organ.

6. Rededication program "50th Anniversary of the Gebrüder Späth Organ … 1961–2011," St. Paul Lutheran Church, Baltimore, Maryland, May 11, 2001.

7. Rededication program.

8. Communication of March 1, 2024, from David Storey.

9. *Roosevelt Organs* (August 1892, repr., Villanova, PA: Organ Historical Society, 2023), 12.

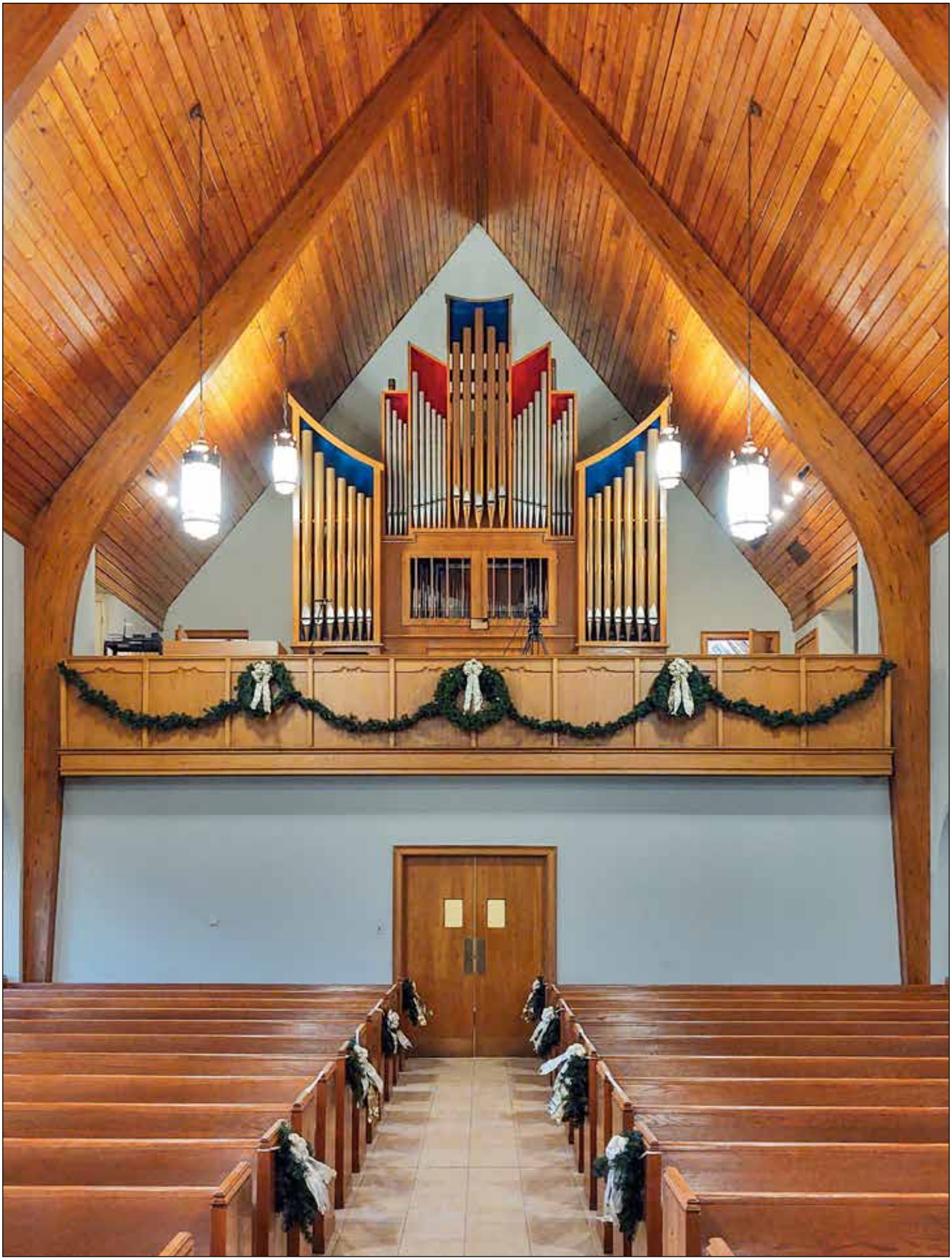

PHOTO DAVID STOREY

Gebruder [*sic*] Späth
Ennetach-Mengen, Germany (1961)
St. Paul Lutheran Church
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 32 notes, C–g^1

I. GREAT
8 Principal
8 Koppelfloete
4 Rohrfloete
2 Octave
Mixture III
8 Trumpet (no label, added by David Storey 2009)
II–I

II. SWELL (enclosed)
8 Gedackt
4 Principal
2 Waldflöete [***sic***]
Cymbel II (from e)
8 Krummhorn
Tremolo

PEDAL
16 Subbass
8 Octavebass
4 + 2 Choralbass (two pitches, one knob)
I–P
II–P

1⅞″ wind pressure
Black naturals, white sharps

Holliday and Saratoga Streets, acquired from another Protestant denomination,[10] and renamed itself for St. Paul in or shortly after 1844.[11] The Baltimore organbuilder James Hall[12] built for the new congregation an organ of eight manual and three pedal stops in 1846.[13] The parish sold the property in 1867, having then split into three Missouri Synod congregations, and the old building was demolished by the new owners.[14] Of the three congregations departing the old building, the one that retained the St. Paul name erected its 1867 church at Saratoga and Fremont Streets, Catonsville, and left it in 1953 to build the current church at 2001 Old Frederick Road, Catonsville.

The Späth dynasty of organbuilders began with Alois Späth (1825, Ennetach, Germany–1876, Ennetach) whose three sons also worked in organbuilding. Alois' business in Ennetach—at the time part of the Kingdom of Württemberg—closed at his death in 1876, but his eldest son, Franz Xaver (1859–1940) reopened it in 1882. Alois' middle son, Albert (1866–1948) joined Franz Xaver in the business in 1894, and the brothers renamed it Gebr. Späth Orgelbau. The youngest brother, Hermann (1867–?), worked for another organbuilder and then operated that firm after 1896. Hermann's sons, Alban Späth (1898–1972) and Hermann Späth, Jr., joined their uncles as employees of Gebr. Späth in 1917. Alban opened a branch in Fulda and ran it until it closed at his death in 1972, except during his captivity over World War II (1943–1946), when the firm was operated from Ennetach.

In 1912, Franz Xaver Späth had been appointed master court organbuilder. In 1927, he became purveyor to the papal court. Franz Xaver was succeeded by his son Karl Späth (1899–1971), a physician, who entered partnership with his younger brother, August (1908–1979), in 1934. The organ built for St. Paul Lutheran Church in Catonsville issued from Karl and August's tenure.

August Späth and his son Hartwig (b. 1942) separated from Karl Späth in 1964 and transferred a pre-existing Freiburg branch into their own company, Freiburger Orgelbau August Späth. After the death of Karl in 1971, and several subsequent years of the Ennetach company operating under the direction of Franz Rapp (1913–1984) as Orgelbau Späth, GmbH, Hartwig Späth bought the Ennetach company in 2002 and closed it. Harald Rapp (b. 1952), son of Franz, had succeeded his father as operator of the Ennetach Späth firm following his return from employment in Louisville, Kentucky, with the Steiner-Reck organbuilding firm. By 1985 Harald became self-employed as an independent organbuilder in Mengen-Ennetach. Since 2008, the Freiburg firm continues with Hartwig and his son as Freiburger Orgelbau Hartwig and Tilmann Späth. In 1909, yet two other Späth brothers, Emil and Hubert, took over the organ business of Heinrich Spaich in Rapperswill, Switzerland, a company which survives today as Orgelbau Späth.[15]

—William T. Van Pelt

10. J. Thomas Scharf, *History of Baltimore City and County from the Earliest Period to the Present Day: Including Biographical Sketches of their Representative Men* (Philadelphia, PA: Louis H. Everts, 1881), 570.

11. "Our History: St. Paul Evangelical Lutheran Church," https://tinyurl.com/ohs2024-14.

12. James Hall (1803, Philadelphia–1888, Baltimore) was the brother of the organbuilders Thomas and Welford Hall. James worked in Philadelphia and New York, sometimes with his brothers, before establishing a firm in Philadelphia by 1845. The dominant New York organbuilder Henry Erben, James' brother-in-law, acquired the firm from James in 1845, employing James as superintendent of what became Erben's Baltimore workshop.

13. "Church Organ," *American & Commercial Daily Advertiser* (Baltimore, MD), October 2, 1846, 2.

14. Scharf, *History of Baltimore City*, 570.

15. "Gebr. Späth Orgelbau," https://tinyurl.com/ohs2024-13. See further www.orgelinformation.de concerning "Freiburger Orgelbau Hartwig & Tillman Späth."

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St. Peter Claver St. Pius V Roman Catholic Church

Baltimore, Maryland

The 1901 M.P. Möller organ Op. 348 was moved to St. Peter Claver Church at a date to be confirmed, certainly before Sunday, June 17, 1951, when the only known newspaper mention of an organ there appeared in the *Sun* of Baltimore, announcing a recital to be played at 5 o'clock that afternoon.[1] The present church building was erected in 1902 by the Josephite Order of Roman Catholic priests, established in Baltimore in 1873. The Order acquired the land in 1888 and, since 1893, has ministered specifically to Black persons. The building serve's the city's largest congregation of Black Catholics.[2]

Möller Op. 348, with entirely mechanical action, was built for McKendree Methodist Episcopal Church of Arlington, Maryland, now a northwestern part of Baltimore, at 5260 Reisterstown Road.[3] Its price was $1,400, part of a series of "improvements" to the building in 1901.[4] The Möller replaced a pipe organ of unknown provenance.[5] Upon merging with two other congregations in 1944, the church's name became Arlington United Methodist Church (subsequently Arlington-Lewin United Methodist) and met in the McKendree building. That building was extensively "rebuilt" and rededicated on September 30, 1951, with "dedication of the new organ" (builder unknown) October 7.[6] The building was sold in December 2023.[7]

—William T. Van Pelt

1. "Organ Recital by Sydnor Today," *Sun* (Baltimore, MD), June 17, 1951, 66.

2. https://tinyurl.com/ohs2024-15.

3. "3 Churches to Merge" *Sun*, April 22, 1944, 4.

4. "Improving McKendree Church" *Sun*, June 27, 1901, 7.

5. "McKendree Methodist Church at Arlington Dedicated," Sun, June 24, 1895, 7.

6. "Methodist Church Sets Dedication," *Evening Sun* (Baltimore, MD), September 28, 1951.

7. 5260 Reisterstown Road, Real Property Data Search, Maryland Dept. of Assessments & Taxation, https://tinyurl.com/ohs2024-16.

M.P. Möller, Op. 348 (1901)

St. Peter Claver St. Pius V Roman Catholic Church
Baltimore, Maryland

Manual compass: 61 notes, C–c^4
Pedal compass: 30 notes, C–f^1

I. GREAT
8 Open Diapason (façade)
8 Dulciana
8 Melodia
8 St. Diap. Bass
4 Principal
Great 4
Swell to Great

II. SWELL (enclosed)
8 Viola Diapason
8 Salicional
8 Stopped Diapason
8 Unison Bass
4 [Flute] (replacement face engraved "Flute 2′")
2 Flautino
8 Oboe
8 Bassoon (bass)
Tremolo

PEDAL
16 [Bourdon] (face missing)
Great, Swell to Pedal

Mechanical action
Balanced Swell pedal
Deagan chimes

PHOTOS WILLIAM T. VAN PELT

St. Thomas Aquinas Church

Baltimore, Maryland

Who built this organ? The nameplate indicates that Henry Niemann did. The *Sun* of Baltimore reported plans for the instrument in 1888:

> The Baltimore Church and Concert Organ Manufacturing Company is constructing an organ for St. Thomas's Catholic Church, Hampden . . .. It will be a two manual organ, and will have 14 speaking stops in all. Both keyboards will be beveled, and the new thumb piston will be used. The case will be of cherry . . . [and] the pipes are to be richly ornamented in golden colors. The cost will be $2,000.[1]

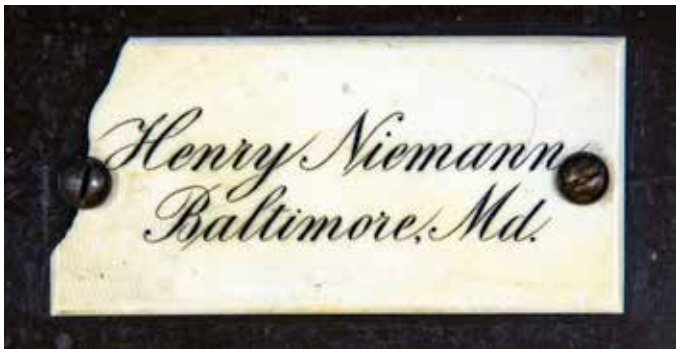
In fact, the organ in St. Thomas Aquinas Church has fifteen, not fourteen, speaking stops, beveled and overhanging keys, a case that probably is cherry, and the front pipes are decorated in green as well as gold. But there is no "piston." Did Henry Niemann build it for the Baltimore Church and Concert Organ Manufacturing Company? Or did he (or perhaps someone else) replace an organ of that firm with the current one?

Henry Niemann (1838, Osnabrück, Germany–1899, Baltimore) arrived in Baltimore in 1872 and advertised the opening of the first new organ he built (for Zion German Reformed Church) in 1875.[2] He had earlier serviced organs in the city, including the Thomas Hall instrument in the cathedral (now basilica) as noted in 1874.[3] His workshop built many organs in Baltimore and distant locations.

The Baltimore Church and Concert Organ Manufacturing Company was founded in 1884 by the organbuilder George A. Schumacher and the financier Francis X. Ganter, who combined in a single Baltimore location the production of display cases, ballot boxes, and pool tables with organbuilding.[4] Schumacher had been active in Baltimore by 1875, and he worked in a partnership, Heilner & Schumacher,[5] that built several organs before its dissolution in 1877.[6]

The present building was completed and consecrated in June 1871,[7] the cornerstone having been laid in 1867. Earlier, parishioners of St. Thomas Aquinas met at the estate of Martin Kelly[8] (1788–ca. 1867), an Irishman who arrived in 1850 and became wealthy building homes for the mill workers in the area. Residents disliked the moniker "Slabtown," so called because of the flat rocks from which residences were built. They sought instead to rename this district "Kellyville," though Kelly dissuaded them. Thus, the name "Hampden" evolved from the eponymous local estate of the English politician John Hampden (1595–1643).[9]

—William T. Van Pelt



1. "The Baltimore Church and Concert Organ . . .," *Sun* (Baltimore, MD), April 25, 1888, 6. Thanks to Stephen L. Pinel for having pointed this out.

2. "Grand Organ Concert, Friday, October 22 . . .," *Sun*, October 21, 1875, 2.

3. "The organ of the cathedral has lately been overhauled . . .," *Sun*, December 10, 1874, 4.

4. Peter Cameron, "The Baltimore Builders," *The Tracker* 3, no. 1 (October 1958): 3.

5. "Orgelconcert" *Der Deutsche Correspondent* (Baltimore, MD), May 3, 1875, 4.

6. "The copartnership heretofore . . ." *Sun*, February 12, 1877, 2.

7. "Dedication of a New Roman Catholic Church . . ." *Sun*, June 19, 1871, 4.

8. Erik Zygmont, "Hampden parish, born in storm, celebrates 150 years of harmony," *Catholic Review* (May 19, 2017), https://catholicreview.org/hampden-parish-born-storm-celebrates-150-years-harmony/.

9. William Stump, "Man in the Street: Martin Kelly," *Sun*, February 11, 1951, 165.

Henry Niemann (ca. 1888)

St. Thomas Aquinas Church
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 27 notes, C–d^2

I. GREAT
16 Bourdon
8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
2 Fifteenth
Mixture III
Manual Coupler (Sw. to Gt.)

II. SWELL (enclosed)
8 Violin Diapason
8 Stopped Diapason
8 Salicional
8 Vox Celeste
4 Flute Harmonic
2 Flautino
8 Oboe (t.c.)
Tremolo

PEDAL
16 Ped. Bourdon
Great and Swell to Pedal

Bellows signal
Mechanical action
Balanced Swell pedal
2 composition pedals

PHOTOS WILLIAM T. VAN PELT

Westminster Hall and Burying Ground

Baltimore, Maryland

Westminster burying ground was established in January 1787 by the First Presbyterian Church of Baltimore on land purchased at the western edge of the old Baltimore Town.[1] Over the next sixty years, the Burying Ground became the final resting place for many important Baltimore citizens, including veterans of the American Revolutionary War and the War of 1812.[2]

As Baltimore expanded and the land surrounding the Burying Ground became developed, the Westminster Presbyterian Church was established to serve the area's growing population. Ground was broken for the church in July 1851, and Westminster was opened for public worship on the first Sunday in July 1852.[3] To spare the burials below, the church was constructed on brick piers straddling the gravestones and burial vaults, creating beneath it what is popularly known as "the catacombs." In 1865 William A. Johnson of Westfield, Massachusetts, installed his Op. 187, a two-manual organ of thirty registers, in the church's rear gallery.[4]

On January 8, 1882, a fire escaped from a new furnace installed below and burned through the floor of the church. The local press recounted the result:

> From this spot in the northeast corner of the church, the flames swept up a large window and ran along the choir gallery into the organ, making a perfect ruin of the fine instrument. The roof, a double one, tin below and slate on top, was destroyed, though not burnt off. There was little else burnt, but the intense heat cracked the ten large stained glass windows, blistered the pews, pulpit and woodwork generally, and caused the ornamental plaster work, frescoing and gas fixtures to fall off. The interior of the church was made as black by the smoke as if it had been painted in sable colors.[5]

Repairs to the church began later that month.[6] By April, the Baltimore *Sun* could report:

> Work upon the improvements to Westminster Presbyterian Church ... is being pushed forward with so much vigor that it is thought that the building will be ready for worship about the middle of May. When completed the interior of the church will be entirely new. A brick alcove is being built at the rear of the pulpit at the south end of the church for the reception of the organ. The ceiling of the alcove will be arched so as to form a sounding board, which will direct the strains of the organ into the auditorium and produce a fine acoustic effect. The organ itself, which is being constructed by Johnson & Son, of Westfield, Mass., will be a magnificent piece of work, elaborately finished, and so arranged that all the pipes [*sic*] will be visible. The choir and organist will occupy positions in the rear of the minister and on a level with the pulpit platform.[7]

1. Thanks to Stephen L. Pinel, who located the newspaper articles cited in this history.

2. https://tinyurl.com/ohs2024-17. On the Burying Ground and its occupants, see further below.

3. "Westminster Presbyterian Church Damaged by Fire—History of the Building," *Sun* (Baltimore, MD), January 9, 1882, 4.

4. Scot L. Huntington, Barbara Owen, Stephen L. Pinel, and Martin R. Walsh, *Johnson Organs 1844–1898*, (Cranbury, NJ: Princeton Academy of Arts and Culture, 2015), 66.

5. Westminster Presbyterian Church Damaged by Fire," 4.

6. "Repairing a Church," *Sun*, January 18, 1882, 4.

7. "Improving a Church Building," *Sun*, April 1, 1882, 6.

PHOTO LEN LEVASSEUR

The organ in 1982 before removal.
SOURCE: *Andover Organ Company*

The alcove before organ reinstallation.

The following month, the newspaper reported that "[a] fine new organ to cost $3,000 is being put in place ...."[8] The instrument was Johnson & Son's Op. 577.

The church was reopened on June 9.

> Westminster Presbyterian Church, on West Fayette Street, was reopened last night in order that the congregation might witness the improvements made in the edifice, which has been almost entirely rebuild since the fire of last January 8. The roof and organ were the portions most affected by the fire, and among the improvements are a new slate roof, with galvanized iron cornices and interior finish, the roof being squared at the upper tie-beam, instead of sharp, as before. The new organ is placed in an alcove in the rear of the pulpit and on a level with it, sounding better than the old one, which was higher. All the pipes are visible, and being painted in attractive colors, this organ is an ornament to the church .... The congregation was entertained with music, Mr. Frank Chapman playing the organ, Mr. Thos. Harvey accompanying on the cornet, and Miss Marie Parsons sang a solo, besides music by a quartette, and others.[9]

In the 1930s the organ was electrified by the Baltimore builder William Bardroff & Son. The original console, stop and key actions were discarded, and a new electric console installed. When the church closed in 1977, the University of Maryland School of Law, which occupies the rest of the city block, formed the Westminster Preservation Trust to acquire and preserve the building, which was renamed Westminster Hall.[10]

In 1980, the Andover Organ Company of Methuen, Massachusetts, was asked to evaluate the organ to determine if it should be saved or discarded. Except for the electrification and the overpainting of the once stenciled façade pipes, the organ was essentially intact though unplayable, the pipes desperately in need of restoration. The decision was made to place the organ in storage, and in October 1982, Andover dismantled and removed it to Massachusetts.[11] The Westminster Preservation Trust then completely renovated the building, and Westminster Hall was dedicated on Friday, April 29, 1983. The project preserved and restored the structure's historic features and adapted the interior for lectures, conferences, receptions, weddings, and other events.[12]

In April 1984, thanks to the encouragement and support of the Chesapeake Chapter of the AGO, OHS members, and others, the Trust contracted with Andover for the restoration of the organ. Work began in January 1991, and the organ was returned to the building in the fall of that year.[13] In its restoration, Andover painstakingly copied features from existing Johnson organs of the same period. A new attached mechanical console was built in the Johnson style. The ash case was refinished to its original color, and new panels were fashioned to replace ones that had been destroyed by wiring and lighting.

Marylou Davis of Woodstock, Connecticut, assisted by Andover employees, stripped and repainted the façade pipes in their original colors and stenciling. This was Davis's first

8. "Westminster Presbyterian Church," *Sun*, May 22, 1882, 4.

9. "Westminster Presbyterian Church Reopening," *Sun*, June 10, 1882, 4.

10. https://www.westminsterhall.org/about.

11. https://www.andoverorgan.com/organs.rest.259.php.

12. https://www.westminsterhall.org/about.

13. Andover Organ Company files.

organ façade project, which led to others in collaboration with Andover.[14]

While the original Johnson voicing was retained, two changes were made to adapt the organ to meet the modern musical needs of Westminster Hall. The Pedal compass was increased from 27 to 30 notes, retaining a flat pedalboard, and the organ was re-pitched from A459 to A440 to allow it to be played with other instruments. The restored organ was re-dedicated on November 17, 1991, in a concert performed by Baltimore organists James Houston, Michael Gaffney, Margaret Budd, and Michael Britt.

On November 13, 2016, six Baltimore organists (Michael Britt, Michael Gaffney, James Houston, Mary Maldarelli, Phon You, and Mi Zhau) presented a concert celebrating the twenty-fifth anniversary of the instrument's restoration. Three of them (Britt, Gaffney, and Houston) had performed at the 1991 re-dedication concert.

Westminster Burying Ground contains the graves of many notable Baltimoreans. Among them are James Calhoun (1743–1816), the last mayor of Baltimore Town and first Mayor of the City of Baltimore; Edward Johnson (1767–1829), mayor of Baltimore during the British attack in September 1814; David Harris (1753–1809), captain in the Revolutionary War and son of John Harris, the founder of Harrisburg, Pennsylvania; and James McHenry (1753–1816), signer of the U.S. Constitution and namesake for nearby Fort McHenry, of "Star-Spangled-Banner" fame.[15] The Egyptian Revival cemetery gate on North Green Street was designed by the French-American Baltimore architect Maximilian Godefroy (1765–c. 1838), who also designed several of the vaults, including the pyramid, the First Unitarian Church, and the Battle Monument in the middle of Calvert Street.[16]

The most famous occupant of the Burying Ground is the American author Edgar Allan Poe (1809–1849). There are two Poe memorials on the site: the original grave and a monument added in 1875. Poe's original burial spot, towards the back of Westminster Hall, is marked by a headstone with an engraved raven. It was a family plot, where his grandfather General David Poe Sr. and his brother Henry Leonard Poe are also buried. In 1875, a local schoolteacher started a "Pennies for Poe" campaign to raise money for a more appropriate shrine, resulting in the large marble monument located at the front of the cemetery facing Fayette Street. To this day, it is traditional for visitors to the grave to leave a penny on this monument. Poe was reburied there along with his aunt/mother-in-law Maria Clemm. His wife Virginia died in the Bronx, New York, in 1847 and was interred in a vault there. In 1885 her remains were moved to the Poe Monument and reburied in a small bronze box to its left.[17] Each January 19 between 1949 and 2009, a bottle of cognac and three roses were left at Poe's original grave marker by an unknown visitor, referred to locally as the "Poe Toaster." The Poe Toaster's last appearance was on January 19, 2009, the bicentennial of Poe's birth.[18]

—Matthew M. Bellocchio

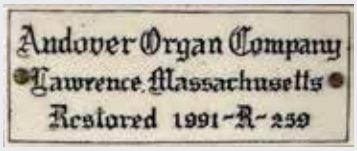
Johnson & Son, Op. 577 (1882)
William Bardroff & Son (c.1930)
Andover Organ Co., R-259 (1991)

Westminster Hall and Burying Ground
Baltimore, Maryland

Manual compass: 58 notes, C–a^3
Pedal compass: 30 notes, C–f^1

I. GREAT
16 Bourdon
8 Open Diapason
8 Melodia
8 Dulciana
4 Octave
4 Flute d'Amour
2⅔ Twelfth
2 Fifteenth
Mixture III
8 Trumpet

II. SWELL (enclosed)
8 Violin Diapason
8 Stopped Diapason
8 Salicional
8 Dolce
4 Fugara
4 Harmonic Flute
2 Flautino
8 Oboe
Tremolo



PEDAL
16 Double Open Diapason
16 Bourdon

COUPLERS
Swell to Great
Great and Swell to Pedal
Balanced Swell pedal

Mechanical key and stop action
Pitch: A440
Wind Pressure: 3″

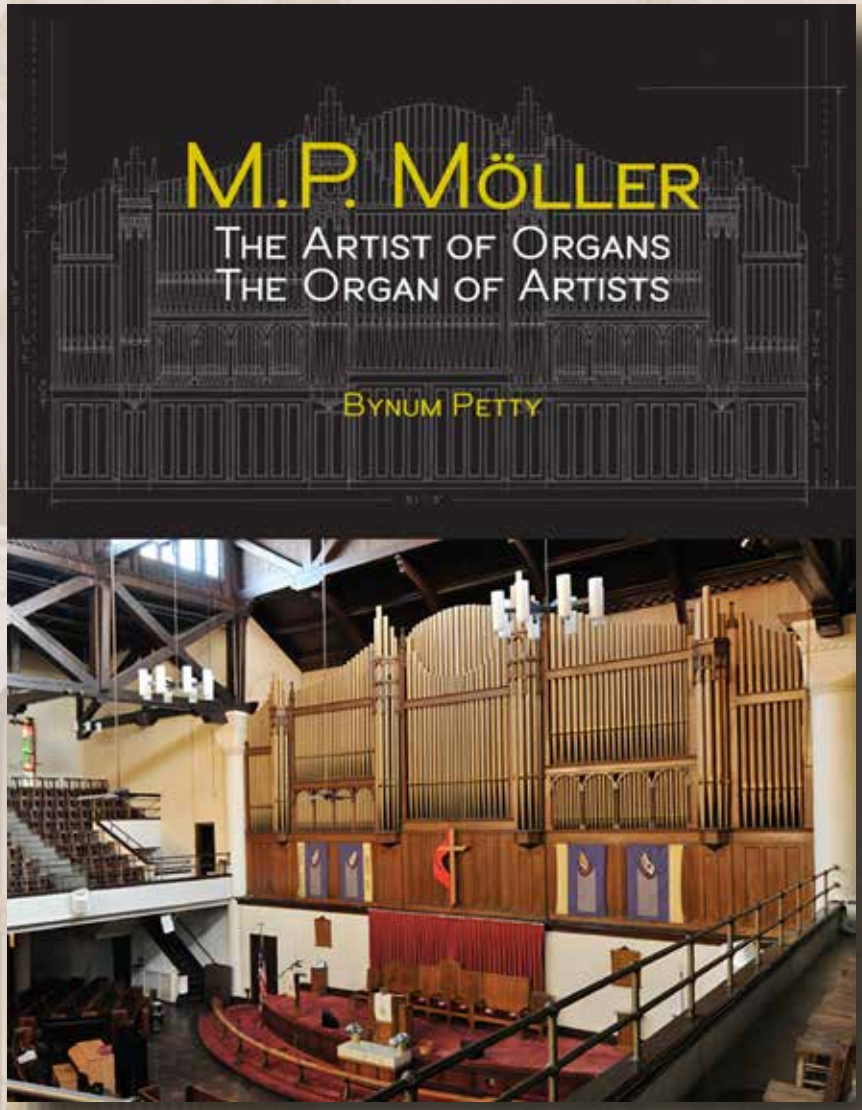
14. https://www.andoverorgan.com/organs.rest.259.php.

15. https://tinyurl.com/ohs2024-17.

16. John Dorsey and James D. Dilts, *A Guide to Baltimore Architecture*, 3rd ed. (Centreville, MD: Tidewater Publishers, 1997), 401.

17. https://tinyurl.com/ohs2024-17.

18. "Poe Toaster tribute is 'nevermore'," *Sun*, January 19, 2010.



M.P. Möller was the largest organ company in the world and built more pipe organs than any other organbuilder in history. Documenting such an enterprise is a formidable task that has been admirably achieved by Bynum Petty, the OHS's former archivist. This revised and enlarged second edition of his original study of the company, An Organ a Day, traces its beginning in 1854 to its eventual sale in January,1993. A wealth of archival photographs illustrates every facet of the company, including its most important instruments. Many detailed stoplists of the largest organs, a transcript of M.P. Möller's 1921 diary, and a complete catalogue of Möller Artiste player organ rolls are included. The last of 24 appendixes is a complete Geographical Index of the company's 11,850 organs.

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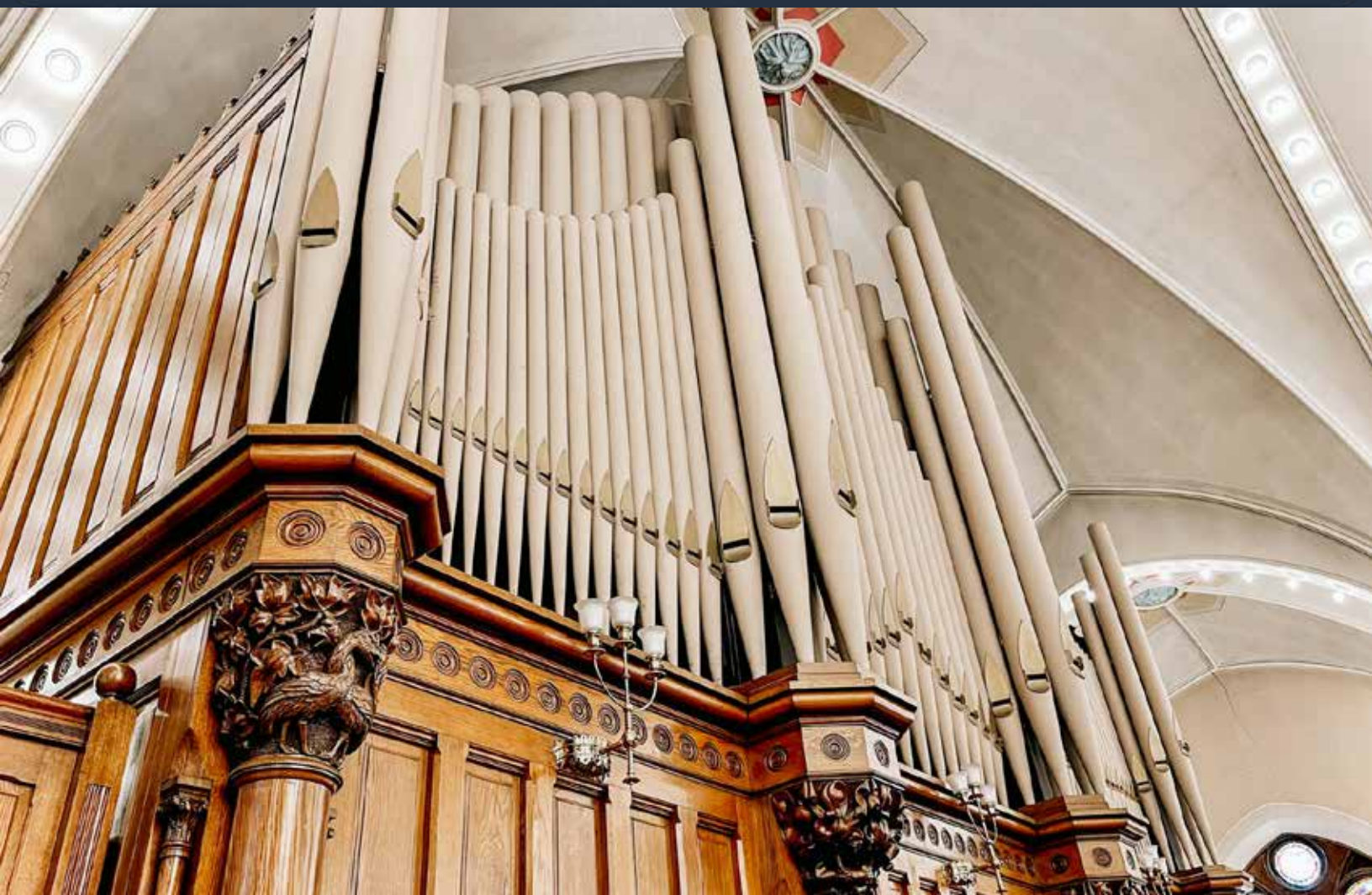

Hailed by Franz Liszt as the world's greatest organist, Camille Saint-Saëns was revered by his contemporaries for his ingenious improvisations, his mastery of the art of registration, his virtuosity, and his eclectic organ compositions. Saint-Saëns's technique and style developed out of what remained of the French Classic tradition that survived into 19th-century use, bridged the entire career of Aristide Cavaillé-Coll, and continued well into the 20th century. Rollin Smith provides an insightful biographical view of Saint-Saëns as organist and composer, including detailed chapters on the construction and settings of instruments he played (the harmonium, the Aeolian organ, and the Cavaillé-Coll organs, among others). Within the eleven appendixes are essays by and about Saint-Saëns; his recordings; specifications of organs that he played; and a thematic catalog of his works for harmonium and organ.

CAMILLE SAINT-SAËNS ORGANIST-COMPOSER

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